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Evelyn Danzig Haas

FINE ARTS AND FAMILY: THE SAN FRANCISCO MUSEUM OF MODERN ART,
PHILANTHROPY, WRITING, AND HAAS FAMILY MEMORIES

With Introductions by
Eugene E. Trefethen
and
Elizabeth Haas Eisenhardt

Interviews Conducted by
Suzanne B. Riess
in 1995

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Evelyn and Walter Haas, 1993.

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Family background, Danzigs and Wolfs, New York City; horseback riding, urban life, summer abroad; Wheaton College art studies, public speaking, and American Film Institute job; meeting Walter Haas, Jr. and Haas family; marriage, San Francisco home, children and schools; fishing, vacations in Atherton, Oregon, Montana, travel; volunteer work with Children's Theater Assn., San Francisco Symphony, hospitals, other institutions; San Francisco Museum of Modern Art [SFMOMA]: Haas family affiliation, Grace McCann Morley, Activities Board, Women's Board, trustee since 1972, directors, staff, fund raising, accessions; SFMOMA President, 1985-1988, CEO 1983-1984: decision to build a new museum, board-building, choice of architect, donors; War Memorial Board; personal art collection. Appended narratives by Evelyn Haas about earthquakes, the Oakland A's, the United Nations, and visiting royalty; and the *1996 Annual Report of the Evelyn and Walter Haas, Jr. Fund*.

Introductions by Eugene E. Trefethen, President (retired), Kaiser Industries Corp.; and Elizabeth Haas Eisenhardt.

Interviewed 1995 by Suzanne B. Riess. Regional Oral History Office, The Bancroft Library, University of California, Berkeley.

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INTRODUCTION--by Eugene E. Trefethen

I am delighted and flattered--not to mention privileged and honored--to have been asked to pen this introduction. To all of you who are about to enjoy the contents of the oral history memoir that follows, may I proudly present Evelyn D. Haas--and what a great lady she is!

Evie, as she is more familiarly known, is in every sense of the word an ideal: she is a devoted wife, and a loving mother and grandmother. She is a dedicated community activist with a host of friends. She is a tireless, determined leader, blessed with good judgment and total integrity. She is an accomplished speaker, acclaimed author, traveler extraordinaire, and an art connoisseur and avid collector. She is a fine example of grace, good taste, and elegance.

Evie is a doer, and a giver. She embodies the Haas family-shared philosophy about the joy of giving: that it is far more important than the joy of receiving. This is so clearly evidenced in her work with the Children's Theater Association, Children's Hospital, the San Francisco Symphony--just to mention a few of her numerous involvements.

Evie, by the side of her husband, Walter A. Haas, Jr., and with their children, Bob, Betsy and Wally, co-directs the invaluable efforts of the Evelyn and Walter Haas, Jr. Fund, a family foundation. Sprung out of love and care for those less fortunate, it enriches life for all of us minute by minute.

Of Evie's countless interests, one is considered a particular favorite, the San Francisco Museum of Modern Art. It is here that I and many others have had the good fortune to work hand-in-hand with Evie in strengthening the excellence of this institution.

Evie's mother-in-law, Elise Haas, was a leading force in the early development of the Museum. Evie has followed suit in her hardworking, effective leadership roles at the Museum, e.g., past chairman, and president. Evie was a vital influence in making a dream come true--a new site for the Museum, a magnificent building that is now open to the public and serves throngs of people who are attracted to it, and to its precious art collection.

Sharing a challenge with Evie is always pleasant, and rewarding. Her driving dedication is contagious, and always accompanied by a wonderful sense of humor. Not only does she have unflagging energy in her altruism, but try traveling with her on a trip to Egypt, Israel or China--non-stop adventure! I can vouch for it, from personal experience.

Twenty-three friends of Evie's--better known as the Gang of 23--will never forget our May 1979 excursion to China. It was Evie's brainchild to put this together, and she enlisted me and others to work alongside her. In seventeen days we sprinted through seven cities and four provinces, by train, plane, and bus, along the way doing our share to encourage diplomatic relations--in a very casual way.

During that trip my wife Katie and I were celebrating our 42nd anniversary, and this became the occasion for a lavish fete by the Gang of 23 at Another Village Restaurant in Changsha. That amazing evening was complete with mao-tai toasts, and eighteen courses of spicy Hunanese cuisine. What all those dishes were I have forgotten, but I can still see Evie's expression when Wally was inspired to lead us all in a Cal Oski yell! Where do I sign up for the next trip!

In spite of her outside activities, Evie's priority is her family. She is a steadfast supporter of her husband, Wally, of his business and interest in Levi Strauss, the Oakland A's, Cal, and of fishing in Montana! She is there, beside him, in whatever the stream! She is a key ingredient in Wally's success, and a constant inspiration and friend to her children and grandchildren.

May I say that I have been associated with the Haas Family for over thirty-five years. It began when I first met my dear friends Elise and Walter A. Haas, Sr. Walter was serving on the Mills College Board of Trustees, where I joined him in 1960, and a few years later Elise encouraged me to join the Board of Trustees at the San Francisco Museum of Art. Thus my relationship developed and grew over the years with Evie and her family--a cherished friendship.

The Haas family is noted for its closeness, its leadership in business, and its service to the community, locally, regionally, and nationally. It is through them that I learned that the task of giving is a difficult one, requiring judgment, compassion, clear thinking, and an ongoing desire to further the public welfare in an ever-changing world. Evie Haas has played a significant role in making this family what it is today.

So, dear reader, continue on. I am sure you will agree that Evelyn D. Haas is truly priceless!

San Francisco
July 1995

Eugene E. Trefethen¹

¹Eugene Trefethen died on January 31, 1996

INTRODUCTION--by Betsy Eisenhardt

Mom has said that the only things she regrets in her life are the things she didn't do. Her simple advice: keep trying new things.

Following this wisdom, Mom always has something to do, and if there's not enough time, she'll get up earlier. When the water is too high or muddy for fishing, she'll gather driftwood and create a sculpture on the riverbank or search for her favorite heart-shaped rocks along the shore. While stuck in an elevator in the Ivory Coast, she made a deck of cards out of pages of her travel diary to play solitaire while waiting for help.

A few years ago, on seeing a sweatshirt mottoed "Almost Grown Up" she wondered when she would feel "grown-up." It seemed that she was always pushing herself to learn something new, to try something even harder, because she might need these skills later. She might learn a new lesson for life.

From a New Yorker who lived at the Carlyle Hotel to an adopted westerner who caught, cleaned and cooked fish on some of the world's most beautiful and remote rivers and wrote a book about it, we find a woman constantly changing the comfortable and predictable course of her life to experience and learn more. She learned to wear contact lenses and even sought braces to straighten her teeth in her seventies. She took art classes of all variety and learned to sew trousers to help with the war effort. She designed, gathered stones for, and built mosaics (using our baby teeth in the pattern).

She continues to serve on local and national boards promoting a variety of interests from preserving wildlife to making modern art accessible, while relentlessly working to increase membership in "her" museum. She plays tennis weekly, lifts weights and rides her bicycle and horses whenever she gets a chance. She purchased a computer with proceeds from her fishing book and is in the continual process of learning how to use it. We can only wonder what's next.

She didn't need the feminist movement to realize her potential. She was always ahead of her time. The lone voice of her contemporaries at Wheaton, she championed the recent move to co-education. Seeing no reason why women shouldn't enjoy the sport of fly fishing, to this day a man's world, she and a friend wrote a book encouraging women to "wade a little deeper."

On marrying Dad, Mom took the Haas name. Yet, as this oral history reveals, she remained herself throughout, and she enriched the

West Coast branch of her family by so doing. Her style, values, creativity, energy and quest for the new add richness to us all.

Mom shared her love for learning with Bob, Wally and me, providing us with lessons of all sort throughout our childhood. To keep us interested in our many visits to museums she created games, "gifting" a piece of art of our choice from each gallery, forcing us to pause in each room and look carefully in order to make the choice. She backed our tours with historical information, much of which she made up on the spot. And she taught us by her example. Except for the time she tried to show us that gambling didn't pay and she won the jackpot!

The young, energetic, even spunky spirit that begins this oral history continues to this day. You will find Mom a resolute champion of her causes, looking for potential at every turn, creative in her response and relentless in her pursuit. Backed by hard work, ingenuity, curiosity, creativity, intelligence and a smile as warm as the sun, she will try it all, she will do it all.

The following pages reveal an eye for beauty, an ear for laughter, a touch for caring, a care for quality and a generosity of spirit. Lessons for our lifetime. With love and thanks for the lessons,

San Francisco
August 1995

Betsy Eisenhardt

INTERVIEW HISTORY

Evelyn Danzig grew up in New York City, graduated from Wheaton College, traveled to Dartmouth and to Harvard, to Bermuda and to Europe, did the things an East Coast girl did. After college she had a good job in The City. But a serendipitous meeting en route to a party during her junior year in college was to lead a few years later to marriage to Californian Walter A. Haas, Jr. and a farewell to the East Coast. When the two of them came West in 1938 they were returning to Walter's home town of San Francisco, and while this could have been a difficult transition, in a certain way Evelyn Haas seems always to have been a Californian. Her openness and confidence, her appreciation of the new, the modern, the arts and the out-of-doors, her humor, her adaptability, motivated and made possible her many successes.

Evelyn Danzig Haas is probably best known by the greater San Francisco community for numerous visible positions of responsibility that she has held at the San Francisco Museum of Modern Art, including trustee, president, and chief executive officer. That institution, with its original vital role of introducing modern art to the West Coast, has had generations of Haas family support. The fact that in its present incarnation SFMOMA flourishes in a show-stopping downtown building and has attracted unparalleled patronage, and membership, is largely due to Evelyn Haas's contagious enthusiasm and hard work. And the museum is only one of several institutions on whose boards she has served.

But in moving to San Francisco, Evelyn Haas also moved into a defining role as the wife of Walter A. Haas, Jr. When she and Walter married they naturally assumed the duties and pleasures of a new generation of Haases in the business, social, and cultural life of the city. However, as Walter's attention was required more at Levi Strauss & Co., and in his international executive and philanthropic capacities, two other defining roles, mother and volunteer, began to fill Evelyn's world. With a particular kind of skill and foresight they put those worlds together. They built bridges spanning their avocations and interests and social concerns, in 1953 forming the Evelyn and Walter A. Haas, Jr. Fund and generously designating support to a wide variety of community needs. Over the years, the fund has grown dramatically and now focuses its support in the areas of children, youth, families and the elderly; neighborhoods and communities; hunger and homelessness; encouraging volunteer service and philanthropy; and in grants to the arts, and cultural and educational organizations.

The Haas family achievements and the Levi's® business story has been told, for this generation, in Walter Haas's 1995 oral history, *Levi Strauss & Co. Executive, Bay Area Philanthropist, and Owner of the*

Oakland Athletics. Earlier the Regional Oral History Office conducted interviews with his parents, Elise Stern Haas and Walter A. Haas, Sr.; with his aunt and uncle, Daniel and Lucile Koshland; and in 1973 Walter, his brother Peter Haas, and their father and uncle were interviewed for a volume on Levi Strauss & Co. Subject-focused interviews have been conducted with Walter's sister and brother-in-law, Rhoda Haas Goldman and Richard Goldman.

While the original hope of the Regional Oral History Office was to include an auxiliary interview with Evelyn Haas in the 1995 Walter Haas oral history, we determined that given Mrs. Haas's key position in the arts community, and her central importance to the story of the newly-opened SFMOMA, she should be interviewed at length for her own memoir. When we talked about it with Walter Haas he thought it would take some convincing to interest his wife Evie in the process. But a respect for history and a wish to tell her story for her children and grandchildren persuaded Evelyn Haas to say Yes.

That sense of the importance of history, and her own delight in events and people, made Evelyn Haas a perfect oral history candidate. What her story tells, among other things, is about a most successful transplant from New York City to San Francisco, and what a gift it was to California.

The shelf of Haas oral histories mentioned above were a vital resource in preparing for the interviews, as were other oral histories in the arts, and San Francisco family histories. But most relevant in preparing to interview Evelyn Haas was the interview her mother-in-law, Elise Stern Haas, did for the Regional Oral History Office in 1972. Titled *The Appreciation of Quality*, it is a personal account of family with a good deal of psychological insight. Along the way it hints at the challenge it must have been to be Mrs. Walter Haas, Jr. and makes even more vivid the achievements of Evelyn Haas.

For any interviewee who, like Evelyn Haas, is a writer, the task of editing and approving one's oral history is not a simple matter. Indeed, the reader will learn from the text how hard Evelyn Haas worked on her own book, *Wade a Little Deeper, Dear*, co-authored with Gwen Cooper. During our interviews Evie took a good deal of trouble to be, first of all, correct, and as well as that, fair. Afterwards, in her review of the transcript, her aim was to combine the authenticity of the oral history conversation with a clear and literate expression of her thoughts.

When we began our interviews with Evelyn Haas, Walter Haas was battling the illness which would take his life on September 20, 1995. Not having Walter to read over the final version of her oral history, Evie turned to two trusted advisors, Rita Guiney, longtime executive assistant at Levi Strauss & Co., and Ira Hirschfield, president of the Evelyn and Walter Haas, Jr. Fund, for a careful check of the text. Also, because she was aware of the amount of time between the original

interviews and the end of the final review process, Evie made every effort to update topical material relating to family.

To expand on some of the highlights of Evelyn Haas's life, and to provide charming examples of a writing style impelled both by humor and history, we have included an assortment of essays by Evie, first conceived as letters, describing extraordinary events in San Francisco as a friend would to a friend. These are found in the appendices, together with information about the Evelyn and Walter Haas, Jr. Fund.

Our interviews took place in the spring of 1995. We met in the living room of the Haas's William Wurster-designed home, an airy, white-walled and light-filled room beautifully dominated by a 1956 Richard Diebenkorn abstraction. A bank of windows allowed a view west over a splendid unobstructed panorama of the north bay and beyond. It was a pleasure to experience architecture which embodied the best of Bay Area modernism, stunning but not stately. At the last interview meeting Evelyn Haas became the guide for the interviewer, and the reader, to the art collection she and Walter amassed over the years, giving an anecdotal feeling to all we surveyed.

Introductions to the Evelyn Haas oral history were provided by the late Eugene E. Trefethen, Kaiser Industries executive and most loyal supporter of the San Francisco Museum of Museum Art and the University of California at Berkeley. Elizabeth Haas Eisenhardt--Walter and Evelyn Haas's daughter Betsy--reflects in her introduction on her mother's enthusiastic embrace of life. And written by Evelyn Haas for the oral history is a loving letter to her children and grandchildren which follows this introduction.

Evelyn Danzig Haas's three children, Robert D. Haas, Elizabeth Haas Eisenhardt, and Walter J. Haas, provided the necessary funding for this oral history as a gift honoring their mother. Like the volume completed with Walter A. Haas, Jr., which they also made possible, this oral history serves not only as a family memoir but as rich primary source material for future historians.

The Regional Oral History Office was established in 1954 to record the lives of persons who have contributed significantly to the history of California and the West. The office is a division of The Bancroft Library and is under the direction of Willa K. Baum.

Suzanne B. Riess
Interviewer/Editor

February 28, 1997
Regional Oral History Office
The Bancroft Library
University of California, Berkeley

TO MY CHILDREN AND GRANDCHILDREN--by Evelyn Danzig Haas

At the request of our children, and for our grandchildren and their children, this oral history was instigated. Our daughter Betsy Eisenhardt has always been interested in the family's history, and she was the person who urged Wally and me to fill in some of the missing information on our branch of the Haas story.

While I undertook my part of the task with trepidation, I should have known it would be a pleasure to tell the story. Wally and I have never lacked excitement in our family and married life. Between raising our children and being involved with their families, Levi Strauss & Co., Wheaton, the University of California, the San Francisco Museum of Modern Art, our sudden and total involvement with baseball, and the many trips we took in the United States and around the world, it has never been dull!

Our friends date back to our childhood, our schools and colleges, and to the San Francisco life of which we have long been a part. Dan Koshland, Walter's uncle, used to say he joined the many boards on which he served because of the wonderful friends he made by being a part of them. That has certainly been true for us, and many great friendships, too many to name, have resulted from service on the organizations we worked on and cared about.

Like my mother-in-law, Elise Haas, I often wished my husband had not shut out the worlds of music and the arts. Both he and his father missed out on a great deal. Also like Elise I took up fishing and found pleasure in mastering that art which is ordinarily part of a man's world. It led me to write, with Gwen Cooper, one of the first books on fishing written from the woman's point of view.

Typical of the times, at the beginning of our marriage Wally "spared me" his business world at Levi's®. Later on, when he could see that I was encountering similar problems as President and then CEO of the Trustees at the San Francisco Museum of Modern Art, he began to let me in on more of his thinking and the day-to-day events in his business world. This was a big step forward for both of us.

Unlike Elise and Walter Haas, and my own parents, Wally and I brought up our children and ran our home with less domestic help and more tender loving care. Because of this I think we are a much closer family. We enjoyed each day of our children's growing up, in spite of the usual sickness and other normal family problems. When I say "normal family," this includes the usual fights between brothers and sisters,

but I can truthfully say we were a family who looked forward to being together.

Now I realize that our children, as parents, are even more involved with their children's lives. It's commendable, and all for the best. I regret that the children and grandchildren never knew my mother and father. Bob came the closest, and we even have pictures of him with my father, but he was too young to remember this. My mother always said she would have spoiled her grandchildren with gifts, and I'm sure she would have!

As for our marriage, it has been a very good one. Our fifty-fifth anniversary celebrated many wonderful years together. Being surrounded by three children whom we love dearly and are very proud of has been of central importance. In addition, our son-in-law Roy, and two daughters-in-law, Julie and Colleen, are delights and great additions. Our grandchildren are remarkable, and we are enjoying watching them go through each stage of growing up. I've lost count of how many school plays, horse shows, baseball games and grandparents' days we've attended--the seats are equally hard!

I titled this introduction, To My Children and Grandchildren, and I think of myself speaking directly to you. You can all be very proud of your father/grandfather who loves you dearly. He has made a fine name for himself in the business world and in the community where we live. He has always been considerate to his employees, whether at Levi's or in the baseball world. His sense of humor and loyalty have reached out to his many longtime friends, worldwide. Under his guidance our foundation has been a leader in innovative ways to help others.

Your father/grandfather's love and care for the beauties of nature is boundless, and it has taken many forms. He is the original sports enthusiast and, thanks to television, keeps up with a great variety of sports. Of course, if Cal or the A's are playing you know that they have priority! Recently Topic "A" around here has been when the A's sale would be complete, and it appears that will happen in October 1995.

In these last years your father/grandfather has put up a magnificent battle against declining health. His doctors are consistently amazed at his determination to beat the odds. If anyone could succeed, Walter could! We have been blessed by our wonderful family's help and love during this time. You six grandchildren have been especially marvelous, and your visits have made time pass in the happiest possible way.

I hope you will enjoy life as much as we have, and take advantage of the opportunities when they come along. I especially have loved our travels, and the occasions to visit museums and galleries on those

trips. I hope we have set a good example, and that you have as full and exciting an adventure!

Once begun, the oral history was an interesting challenge. I thank Suzanne Riess for her patience, enthusiasm and encouragement during the interviews. An oral history makes for new and good friendships, and I shall miss our two-hour morning sessions. Also I thank Rita Guiney and my husband Wally for their suggestions, as well as Ira Hirschfield for his counsel which I found most helpful. It has been wonderful thinking back to my childhood and to our family's earlier days, and gratifying to review the Museum's past history and its momentous move to the new Museum.

I regret that once this oral history is finished I will not be able to update it every few years. Even as I write this I worry about what I may have omitted. On the other side of the coin, I think of what the future may produce that could have been included. In many ways it is now in the hands of the gods. I hope you all will fax or e-mail me up above on what happens in your ever changing lives!

Your loving mother and grandmother, Evie

San Francisco
August 1995

I FAMILY BACKGROUND

Early Memories

Riess: In your biographical data I see you were born in Elberon, New Jersey. Where is Elberon?

Haas: Elberon is a small community near Asbury Park where a whole group of New Yorkers used to go in the summertime when everybody fled the heat of the city as much as they could. For years I thought that my family rented the ugly large Victorian house that we always went to, until my brother told me that no, we owned it. But that was the place where we had dogs and rabbits and small animals, and the boys all belonged to a boys' club there, and would go swimming and learn sports.

I don't remember too much about it, except certain things that come to mind, such as Sunday lunches. We always had something with chicken--the chickens were raised on the place. I can remember the gardener chopping off the chicken's head, and the picture of the chicken running around headless was very vivid for a long time.

Riess: How close to the beach was it?

Haas: You had to go by car. The place was unfancy but it was, I guess, social for my parents' group. There was a beach club that everyone belonged to, and it had a large swimming pool.

Elberon was where I really learned to ride horseback, and that was wonderful.

Riess: Do you think that it was mostly Jewish? Now, when you think back?

Haas: As I think back, the group my parents went with were all Jewish, but my family wasn't one that emphasized that at all. They went to temple at the high holy days, and my oldest brother and I were

confirmed. My grandfather was very religious, and he went every Friday night.

Riess: Your family lived in New York City?

Haas: Yes.

Riess: In an apartment?

Haas: When we were younger we lived on the West Side, around 66th, 68th Street, in a lovely apartment looking out on Central Park. Then I guess everybody started moving over to the East Side, so suddenly we moved to the East Side. We were in grammar school or high school by then.

I went to the same school from kindergarten all the way through high school, which is unheard of now.

Riess: What school did you go to?

Haas: Horace Mann School. It was a girls' school and a boys' school, and the boys' school was way out in the 200s, and the girls' school was right near Columbia University. We often had substitute teachers from Columbia, and we gave them a hard time, like all children do when they know it's a substitute teacher.

Riess: Did you enjoy school?

Haas: Very much. In those days it was perfectly safe to travel on the subway and that's how we went there. The school was a block away from Riverside Church, Dr. Fosdick's famous church.

Riess: What would you do on your way home from school? How free did you feel as a citizen of New York?

Haas: There didn't seem to be crime, or we never felt it there. When we were very young we had a car pool that took us to school. But we weren't afraid at all of anybody or anything.

Parents

Riess: What was your father's profession?

Haas: My father was a stockbroker. I found his obituary to show you. I also found an article about my grandfather.

Riess: Was your father born in this country?

Haas: Yes.

Riess: Tell me about your grandfather.

Haas: My grandfather was born in 1854 and died in 1951. That would make him how old? Ninety-seven.

[looking at obituary] Here's my father, Jerome J. Danzig. He was a very, very handsome man.

Riess: Yes, very. [reading] "In November, 1911, he married Helen Wolf." Where was she from?

Haas: She lived in New York. It was very romantic. He proposed to her in a horse-and-carriage in London. When they were in the carriage he gave her this beautiful brooch, and I guess in the excitement of the moment, or maybe they were being very lovey-dovey, she lost the brooch. So when they came home my father had this famous florist in New York, Max Schling, make a replica of a park with a little horse and carriage, and inside the carriage was another pin like the one she'd lost. Such a darling story!

Riess: Were you very close to your parents?

Haas: I was the third child, and I was born in Elberon on the kitchen table. My mother almost died in childbirth. My middle brother is a year and half older than I am, and in between our births she had tried to have another child, so the pregnancies were really too close. I was told that my father was very resentful of me for a little while, until my mother got well again, and then he started paying attention to his daughter.

Riess: You were preceded by two brothers?

Haas: Yes.

Riess: Why the kitchen table?

Haas: I don't know, but I always was reminded that I was born on a kitchen table.

They were in Elberon for the summer, I guess. May 27th, that would be the start of the summer. I don't know if I was premature or what, but there I was.

Riess: But a doctor was in attendance?

Haas: Yes.

Riess: In New York, and when you traveled to New Jersey, did you have maids and nannies and chauffeurs--what was the lifestyle?

Haas: I was brought up always by a governess. As I grew older, they were French-speaking governesses. It would embarrass me terribly to be on a bus and have this lady jabbering to me in French. But later, when I was in college and had to choose a language, of course I chose French, and it did help a great deal.

We had a wonderful chauffeur called Fred Kowsky. We became very involved with their family--they were Polish, I guess. Fred used to drive us around, in fact taught me to drive. He would have me drive up into the avenues, where the El was above, and all these cars were coming from all directions. That's where he taught me, and I'd see him there with the perspiration pouring out of his body.

I did get my license, but I don't know how legitimate it was. I was a terrible driver at the beginning. You didn't have much chance to drive in New York unless you owned a car, and people didn't own cars. I didn't get one until I graduated from college. I was given this wonderful little Ford convertible with a rumble seat in the back. Do you remember the rumble seats?

Riess: Yes. It certainly always seemed the most desirable thing.

Haas: It was such a light car that they had to put a couple of bags of sand in the back in the rumble seat to keep the car from flying off the bridges.

Riess: And were your brothers brought up very differently, do you think? Did they go to Horace Mann, for instance?

Haas: They both went to Horace Mann a little bit, but my middle brother, Frank, went to Worcester Academy and to a military school. He was always away. My older brother, Jerry, was at Horace Mann School, but as I said, the girls' and boys' schools were really two separate schools. Basically, all my education was done in girls' school, because when I went to Wheaton it was still a female college.

Riess: What was your mother's life like?

Haas: She was a very vivacious extroverted woman who wrote magazine articles and belonged to a writing group. She even was in some amateur plays in New York. I remember getting dressed up and going to see her perform.

Riess: What kind of writing? Have you seen any of it?

Haas: I can't remember that much about it, but I know she was accepted by a few magazines. Not *Vanity Fair* or *Harpers*, she was published in more literary magazines. She liked to write, and she had an interesting style. She used to correct all my English papers until I went to college. I received better marks because of her help.

Riess: She sounds exceptional.

Haas: She wanted a girl so badly. It was a great relief when I finally came along. But in our family everybody had their own little worlds, so she had her world.

My father was a very successful stockbroker, and a governor on the New York Stock Exchange. He was a sedate, quiet, introverted type person. So the two of them made an interesting combination.

Riess: Had your mother gone to college?

Haas: No.

And my father, I don't remember ever having heard him say anything about college.

Riess: Do you think it's possible your father did not go to college?

Haas: Wouldn't it be in the obituary?

Riess: [reading obituary] "...after attending private schools in New York and vicinity..."

Haas: Yes. He went to work very young. It says so in the article. At eighteen he already had a pretty good job in the financial world.

Riess: Did you all eat meals together as a family?

Haas: Oh, yes, we had meals together. And we had the rule that if an adult left the table all the children had to stand up, and when they came back the children had to stand up again until the adult was seated. They were very strict about our table manners.

Riess: Were you taken to museums and exposed to culture?

Haas: I went to the children's concerts, Walter Damrosch's children's concerts. We went to a lot of plays, children's plays.

I don't think there was great emphasis on museums. It was when I went to college, and I realized that Wheaton had a marvelous

art department, that I started taking courses. That was when I became so interested in art.

Riess: But did you spend hours at the Metropolitan Museum?

Haas: Well, the schools took you, so that was fun. We didn't have the Museum of Modern Art until I was in college. The Natural History Museum was the one we were taken to. And of course, all children love an excursion because it means they get out of classes that day. We did a lot of that in New York. I don't remember parents being involved to the extent that they are today.

Riess: Would you describe the apartment you grew up in?

Haas: The one on the West Side was a weirdly-designed apartment. My parents' room--my mother had a big dressing room and a bedroom--their room was in the front of the house facing the beautiful view of the park. Then there was a long dark hallway and the dining room and kitchen. The dining room didn't have a view, but it was up in front, and the kitchen was off of it.

Next there were a series of maids' rooms. It seems to me we always had several Irish or foreign maids who stayed about a year and then moved on to something else. Our rooms were at the other end of the house from our parents' living quarters.

Riess: Did you make friends with the maids?

Haas: Oh, yes. When my parents were out, and I was a teenager, or maybe a little before being a teenager, I'd go and sit in their rooms and talk to them and get to know them, and be very interested in them, and sometimes suggest things to my parents that might make their lives a little more pleasant.

Riess: That was all right with your parents?

Haas: They didn't know or care that much about those kinds of things, so that was fine, if it kept me out of mischief.

That was when we lived on the West Side. When we moved to the East Side we had an apartment on Park Avenue, and it was a much smaller apartment. We only had a cook-housekeeper type person, and I guess a cleaning person came in. But the large entourage was gone, although I guess my mother and father still had a chauffeur.

About my father, I remember that when he walked into a restaurant the head waiter figured he was somebody really important. He was so distinguished looking. He was tall, about six-foot-three, six-foot-four.

Father's Death, and Mother's Death

Riess: What year was it that he died?

Haas: It was 1946. He came out to San Francisco for Christmas, and Christmas night he suddenly had a heart attack. They took him to Mount Zion Hospital, and in those days they didn't do the things they do now for heart problems. All they did was give him medicine and keep an eye on him. Science hadn't progressed enough to monitor a change in condition. Angioplasty and bypasses weren't heard of. I'm convinced, because he was in good shape otherwise, that if it happened now, he would have recovered.

My brothers both came out from the East. My brother Frank was in the army and they gave him a release. And a close friend, Ellie Frank, came out, too. We sat around and waited to see what was going to happen, and then suddenly he died.

Riess: You certainly had access to the best people.

Haas: Yes, because the Haas family were so involved with Mount Zion Hospital.

Riess: And your mother had died earlier?

Haas: She died of breast cancer. She was involved in my wedding, and she felt a lump. She went to the doctor, and he said, "Oh, it's not too serious." Nothing was done about it, and then she developed bone cancer and died. Now, that's another case where today they would have started treatments right away.

I was pregnant with my oldest son, Bob, when she died, and I was not allowed to go east to her funeral because they were afraid the three-day train trip would be too much.

In the days of my parents, when people had certain illnesses you never told anybody. Cancer was a word never spoken. When my mother had cancer, I don't think a lot of her friends knew until almost the end. I don't think there's any illness now that you don't talk about. Maybe some people are a little quiet about AIDS for a certain period, but they eventually talk about it.

Riess: That reminds me, I was surprised to read that your mother-in-law Elise and her mother had been interested in Christian Science.¹

Haas: Yes, and my mother was interested in Christian Science too, when she had cancer. But when she announced to my father that she was going to see a Christian Science practitioner he became very upset, and he said, "Well, let's have an understanding. You can have as many visits as you want with a practitioner, but you must also not cut down on your doctor's visits or medication."

That seemed to be a very good solution for her, because she had somebody to talk to. It gave her something to think about and hope for. And yet, she was getting pain killers and all the things that she needed.

Riess: Did you become close enough to Elise Haas to understand such things about her and her life?

Haas: You mean about her migraine headaches?

Riess: Well, yes.

Haas: I don't know. I know that if I ever saw her with one there was no doubt about it. A migraine headache is pretty uncomfortable, and you're very sick for a short period. Now my youngest grandson gets them, which is unpleasant for him.

We all became sensitive to Elise's migraines. They often occurred when there was unusual stress, or a problem. When we were getting married, they [Elise and Walter Haas] were in New York, and my mother needed help seating the tables because there were so many Haas friends that she didn't know. Elise had a migraine headache at the crucial time, so my mother had to take over and do it whatever way she could.

Thoughts on Mother's Career

Riess: In this obituary it says of your mother that she was prominent in social welfare work.

Haas: Yes, a convalescent home in Rockaway Park. She had a few other charities. Once she became interested in a charity, she would be totally committed. It was great. And it was before the days when

¹See Elise Stern Haas, *The Appreciation of Quality*, Regional Oral History Office, The Bancroft Library, UC Berkeley, 1979.

volunteers really were fundraisers and served many different purposes for nonprofit organizations.

Riess: And didn't I see somewhere that your mother had a radio program?

Haas: Yes. She had a radio program that took a great deal of her time and drove us all crazy, but she enjoyed it. She had to do a lot of research. She was talking about and dealing with things that she knew nothing about, like shortcuts in cooking and other new household ideas. [laughs] Sort of the Heloise of that day. People liked it, and they phoned in, and she received a lot of mail. It lasted for a while and then it petered out.

Riess: Was it a daily broadcast?

Haas: I can't remember. I would guess more like three times a week, but I really am not sure about that.

Riess: She went down to a studio?

Haas: Yes, and at home you'd hear her typing all night, preparing. She really worked. When she began something she was very conscientious and worked hard at it.

I mentioned that she belonged to a writing group. They'd meet in different people's houses. They were given a topic, and then they wrote a short essay or story. When they came to the meeting they put the typed sheets on the front hall table, and everybody took somebody else's. Each person would read aloud to the group, without disclosing who had written the paper they were reading. Then they discussed it, made suggestions, and voted on which they liked the best, and that person received a little gift.

It was good. It stimulated these ladies, and some of them took the story that they had presented at the group and worked on it and sent it out to be published.

Riess: I think that's fascinating. They weren't just playing bridge.

Haas: Oh, no. None of us--we weren't a gaming family. I think my father knew bridge, and my mother loved backgammon, but neither of them, or their children, spent much time playing games.

My mother was a very strong woman and knew what she wanted to do.

Riess: And you said she had not gone to college?

Haas: No.

When it was time for me to go to college I just announced that I was going to go to Wheaton. Nobody said to me, "Well, don't you think you ought to have a fallback?" I was crazy, I should have. And when the time got closer and closer, I really was terribly nervous and I thought, I really botched this one. But it came out all right.

Riess: It's interesting. Somewhere your mother must have gotten quite a good education.

Haas: I know she used to take courses in writing at Columbia Teacher's College. While she didn't have a lot of formal education, she was an intelligent, well-read, and creative lady.

Riess: Why did the radio program drive you crazy? Was it that she was bustling around in this important way, and you wanted her to just be a mother?

Haas: Well, I didn't know what "being a mother" was. [laughter] I know that she wanted a daughter so badly, and finally the daughter arrived, and she [mother] got busy with her own life. I mean, she was good about it, but it just--in the early days the Elise Haases and Helen Danzigs didn't really give the attention that we all gave to our children. Now I watch the next generation, our children, bringing up their children, the grandchildren, and they give them so much more loving care than even we did.

Riess: Do you think partly it is because the governess or nurse is the person between you and your mother?

Haas: Yes, until a certain age. And then finally they realized it wasn't necessary, because I think I probably rebelled at a certain point and said, "I can handle it now, let's skip it."

There was a period when my mother and the mother of one of my friends in New York must have discussed this whole thing. I think they realized that they were missing out, and they ought to do some mother-daughter dates. We, my friend and I, were going through a period, very harmless but sort of silly, when we liked to act crazy. So they really took us up on it.

They must have talked on the phone ahead, and when they arrived--we were going out to a restaurant--they had put white powder all over their faces! They really looked just ghastly. [laughter] They did it to kind of show us that they were one of the girls. We got them to take it off before we went out, but they really called our bluff. We said, "We want to do something crazy," so they did something crazy! Well, then we went and had a nice dinner together.

Riess: But you weren't thrilled that you could turn on the radio and listen to your mother?

Haas: I don't know. As a child, there wasn't anything that interested me that she talked about. You know how you're in little worlds, and my little world then was starting to be boys, and just growing up.

Grandparents, Abraham and Sophie Wolf

Riess: Did you know your grandparents well?

Haas: Not that well. My Grandfather Abraham--Abe, or Gramps as we called him--was a short roly-poly man with a Santa beard who wore the kind of glasses that hippies used to wear, round with a little wire around them. He had twinkly eyes and was a pleasure to be with. He just loved life. He lived to ninety-seven, and I would say until ninety-five, or early ninety-six, he was amazingly clear-headed. Later he would get confused, and he'd go for a walk and get lost. But he had a wonderful life, even if it wasn't exciting. He wore, each day, little white starched collars like men wear sometimes with tuxedos.

Riess: Was he in business?

Haas: I never found out what his business was because when I started to pay attention to him he obviously would have been retired.

His claim to fame was that he was in the blizzard of '88, which was on March 12, 1888. He was caught in the blizzard, and the only thing he could do was walk home. I believe that he used to go to reunions of the blizzard survivors. They were intrigued with him because he was so old. We'd ask him over and over again to tell us about the blizzard of '88. He also remembered seeing Lincoln's funeral procession through the city of New York.

My Grandmother Sophie--we called her Omie--died of a heart attack. When I was older, and grew closer and saw a little more of her, I found her a very mild, quiet person.

Riess: Was your mother their only child?

Haas: My mother and her brother Leonard. They grew up together but they were terribly different. My mother, as I described her earlier, was very much of an extrovert, full of ideas and involved in all kinds of different projects. My uncle Leonard was more easygoing. He was a hard-working, decent, honest man. He was in the button

business for most of his life, but when the Depression came he had been working for Lehman Brothers, and when they had hard times, he had hard times.

My cousin Peggy Wolf told me that she and her sister Lucille used to run up to the door when their father came home and say, "Did you get a job today?" That's seems sad. After that period he went back into the button business, and owned his own button business, and everything was fine again.

Riess: These were the cousins that you were close to?

Haas: Yes. Peggy was two years younger than I was, but we were brought up like sisters, and we did a lot together in the summertime. She either came to Maine with me, or I went to a farm that they visited and stayed with them for a couple of weeks. That was exciting for a city girl--we all had terrible butch haircuts and then went to the farm, and wore overalls, you know the kind that go up over your chest.

Riess: What was the reason for the haircuts? To get you ready for summer?

Haas: Yes, summer haircuts. In New York a lot of people had summer haircuts because it was so hot. Of course, now summer haircuts are in--everybody looks like a man.

Riess: Who ran the farm?

Haas: Oh, I guess they must have had an extra house on the farm and took in visitors there, guests, paying guests, obviously, because these weren't people that my aunt and uncle knew. We went to experience life on a farm.

Riess: Leonard Wolf and his family lived on the Upper West Side?

Haas: Yes, in the seventies. We lived in the sixties for a while, and then we moved to the East Side. But they always stayed on the West Side. My aunt was not interested particularly in her apartment then, and she had a job as a receptionist and nurse in a doctor's office, and thrived on it. She would have loved all the TV programs now about doctors and hospitals. I guess she did a good job, because she did it for years and years.

Riess: Did you have Sunday dinners with them?

Haas: Oh, yes. Or Friday night dinners, where the whole family came together. I know my father hated that. It wasn't that he didn't like the people there, he just hated knowing that every Friday he was going to do the same thing.



Jerry, Evelyn, and Frank Danzig, 1920.



Evelyn Danzig and her doll photographed in Central Park.



Evelyn Danzig, high school years.

Our Sunday lunch was always a big meal, and my parents often invited a lot of relatives because they knew that meant a lot to them, to come and have a wonderful lunch. We had a marvelous cook by the name of Eva Passon, a German lady. Nowadays she would probably kill us off with all the butter she used in everything. It was always so delicious.

But we children didn't particularly look forward to big Sunday lunches.

Riess: That was the Wolf end of things?

Haas: Yes, my mother's family. I never met any of my father's family.

Riess: Where did you have the Friday night dinners?

Haas: It wouldn't be at our house. It would be at either my grandmother and grandfather's house, or my aunt and uncle's house. As the years went on it sort of petered out, but I remember a period there when my father was saying, "Do we have to do this again?" [laughter] He didn't really like it.

Riess: Your Grandmother Sophie and your Grandfather Abe were born in this country?

Haas: Yes.

Riess: When you say Omie--I think of that as a Dutch diminutive.

Haas: I don't know where we got that name, but it was what everyone called her.

Cousins, and Distances

Haas: My cousin Peggy Wolf was the one I was closest to. I liked her sister Lucille also, but she was younger, and Peggy was nearer my age. Peggy married a man whose name was Wolf, so we used to tease her about being "Peggy Wolf Wolf at the Door Door." [laughs] Theirs was, and is, a wonderful marriage.

Riess: Did they stay in New York?

Haas: They live in White Plains--New York, but not New York City proper--and we keep up with their children. It's nice. It's a very casual family, but we all know what everybody's doing. We're in different places in the country, but then everybody is now.

When I was married you didn't travel much by airplane because they were either frightfully expensive or not that safe, and it was a big journey. And telephones, you didn't just pick up the phone and make casual conversation. There had to be a real reason to phone somebody.

It wasn't like nowadays where I'll go East to meetings in Washington or New York, go in the afternoon, the next day have the meeting, and then catch a five o'clock plane home. And with the time change, you get in at a respectable hour. But then it was a three-day trip, changing trains and feeling exhausted. I feel guilty thinking of pioneers who traveled fifteen miles a day.

Riess: In terms of staying in touch with the East Coast, did you write letters? Did you enjoy writing letters?

Haas: Well, my mother was a big letter-writer, and we used to write letters back and forth. Occasionally I'd phone her, but I didn't just pick up the phone and talk to my friends like I do now.

Things were different in those days. I mean, it was a big thing for my mother, father, and me to say goodbye to one another in New York. We knew we would not see one another for many months. Nowadays, if someone has a cold you can just get on a plane and go. [laughter] Not quite, but it's much easier today, provided one can handle the cost or has access to frequent mileage points.

Riess: So they were not going to be able to know their grandchildren.

Haas: My father did see two of the grandchildren. He got a big kick out of them. But he didn't get to know them that much, because he'd be out for only a week at a time. You don't get to know people in just a few days.

Riess: Did you "come out"? Was there some event in New York where you were introduced to society?

Haas: At Christmas and Easter vacations there were always marvelous parties. There was a party-giver by the name of Angie Jacobson who organized them. If you were giving a party she would sign up the hotel and the bands, and she would help get the invitations out and do all the kinds of things that maybe a wedding consultant would do. It was really marvelous. You went to two and three parties a night, and you slept all morning and woke up for lunch.

My parents, as a thank you, gave a large party. It was a "suppressed desire" party, and everybody came in costume. It started at ten-thirty at night. I guess there must have been dinners before that. We had booths all around the room where you

could eat anything you ever thought of, or that you always wanted. We had a barber's chair, and a barber there so that the men wouldn't have to shave in the morning--they could get a quick shave before they left.

It was really a lot of fun, and because it was so informal we mixed my cousins' friends and our friends, and it was a thank you to all the people who had entertained my brothers and myself over the years. Oh, and so that we wouldn't have to stand in line and greet people--my mother had very original ideas--we had our photos blown up to people-size and placed at the entrance!

Riess: How marvelous! And this was in the Depression era?

Haas: Yes, exactly, because it was during my college years, '35 to '39, around then.

I remember going to a store on upper Madison Avenue where we would buy as many as five different party dresses. They would cost around \$29.95, and that was an expensive one--\$21.50 was average. They only lasted for a few evenings, or one season, because you had to have fresh-looking dresses all the time and they were so poorly made and of such terrible material that they deteriorated rapidly.

In other words, you didn't have a dressmaker make you a dress, and often you'd see two and three of the same dresses, but nobody cared. It was new to you, so it didn't matter. And bright colors. My mother, because she knew that there might be a few of the same dresses, always had me wear flowers on the back of my head. The boys knew where I was because of the flowers in my hair!

Riess: Your father was a stockbroker, and he came through the Depression in good shape, I take it?

Haas: Yes.

Riess: Do you remember talk about financial concerns ever?

Haas: I don't really remember any of that. I'm sure there were, but I don't remember them. We weren't an extravagant family, weren't big collectors of anything. My mother liked antiques, which I didn't at that time.

Riess: What are your memories of shopping trips? Were they great occasions?

Haas: Oh, everything was sort of in its groove. In the fall you went shopping, and you bought all your winter clothes. Then in the spring you went shopping and you selected your spring clothes,

which were always navy, red, and white. I don't know why, but that was the way it was. Then I guess in the summertime you had a little bit of shopping, or maybe you did that with the spring shopping. But shopping was all done at once, and that was it.

Religion

Riess: What was your family's religious life? Did they go to temple?

Haas: My father was not the least bit religious. My mother went because of Gramps, or Abraham Wolf, my grandfather. He was very religious, and it meant a lot to him. My cousin Peggy and I always sat together in temple and whispered and giggled. We were very normal young girls.

Riess: Did your brothers have bar mitzvahs?

Haas: No. It was not that religious a temple. Maybe now they do, but in those days I never heard of those things.

My oldest brother was confirmed, I remember, and when I was confirmed I had two or three sentences to say. It was about charity. I had been practicing it all over the house, and my mother was so nervous that when it was just about my time to speak she had to leave the temple, she thought she was going to faint, so she never heard the real thing. [laughter]

My middle brother was away so much at the boarding schools that he had no religious training at all. Really we were not a religious family. There wasn't any specific reason why, except I guess because our parents didn't emphasize it.

Riess: When you were in Elberon for the whole summer your father would commute?

Haas: Yes. We'd go down to the station to meet him. That was a big event!

Summer Camps

Riess: Were there other summer destinations for you?

Haas: Oh, yes. I went to Camp Kearsage. First I went to Camp Miramichi, and my parents didn't think much of that one so they switched me to Camp Kearsage. I really liked that, and ended up running the camp, being one of the team captains.

Riess: Where were the camps?

Haas: Camp Kearsage was on Long Lake, Maine. Of course we did rowing and canoeing on the lake, and swimming, and we had very good horseback riding. Then we had all the team games that you have, and track and field, baseball, and basketball, and all those sports. I don't remember tennis--maybe they had it, but I doubt it. I enjoyed camp.

Riess: And you'd be gone for the whole summer?

Haas: I think about two months.

They were very anti-male there, and no boys were ever allowed to come. But we had visitors' day, and one enterprising young boy dressed up like a chauffeur. He was somebody's brother, and they caught him and sent him away.

Riess: All the staff was female?

Haas: Oh, all were female, except for the riding instructor. We, of course, all had crushes on him.

Then my family went to Barker, Maine, on the Rangeley Lakes. You rented cabins there for the summer. My mother called ours Sunkist, and she had it all painted orange--I mean, all the ashtrays and every little gadget was the color orange. Including one day she decided she'd paint the toilet seat orange, only she hadn't alerted my father! [laughter]

Riess: Had they sold the place in Elberon?

Haas: Oh, yes, a long time before. When we became older we stopped going there. We were finished with all our dogs, which had always been like wire-haired terriers, only they were brown in color.

Riess: Like a small Airedale?

Haas: Small Airedale is exactly a good description.

Riess: I want to ask you whether you had a poetic side, a kind of quiet side at this time, where you were confiding in your journals and diaries and things like this.

Haas: No. [laughs] No diaries. I took pictures.

I saved all my gentleman friends' letters, and when I moved out here my mother said, "You may pick only one out of each boy's letters." So I spent hours poring through them--I don't know why I listened to her.

Horseback Riding

Riess: You've mentioned several times your interest in riding, and horse shows.

Haas: The horse show business was sort of weird. We were talking about it last night, because now I have two granddaughters who are into the horse show business too. For a Christmas gift for them last year I found a picture of me riding a really jazzy three-gaited horse. In the photograph his legs are way up in the air, and he's so gorgeous looking. I had prints made and gave them each a copy, and they both got the biggest bang out of seeing Grandma riding in a horse show.

Riess: It's a sport that really hasn't changed, with the same formal attire?

Haas: They're a little stricter now, as the kids all have to wear helmets--I don't know if you call them helmets--hardhats. But otherwise, a dark coat, and the pants are pretty much the same. They're into jumping, and I was into equitation and showing horses.

How it started was, at the age of nine my mother brought home a box from DePinna's. I said, "What's that?" She opened it up and told me, "These are the clothes you wear when you go horseback riding, and you're going to take riding lessons." So they put me in these things. They were funny: they had puttees, leather puttees, and high brown laced shoes that would be very fashionable now.

Next she took me to the riding stables, and somebody put me on a huge horse. I almost died, I was so high up, I was petrified. But anyway, it took. Two friends that were in my school class also went to the same riding stables, and we would go together. We'd ride in an armory on 66th Street. There's an entrance to Central Park there, and in nice weather we'd ride in the park.

Gradually we became interested in riding in shows. However, since none of us had our own horse our teachers would find other

people's horses, get permission, then put us on horses we'd never seen before and we'd go into the shows.

I didn't have enough sense to think, "This is crazy. You don't know what you're getting into. The horse doesn't know you, and you don't know the horse." But we managed. We were competing against some of the Ford grandchildren, and some very fancy people. We didn't do terribly well, but we had enough action, and it was exciting.

One of the girls that we rode with in the same group was Fanny Brice's daughter, Frances Brice. She later married a producer in Los Angeles, Ray Stark. I haven't seen her since she grew up, but I have pictures of us all sitting on a wall, and there is Fanny Brice's daughter, looking a lot like Fanny Brice. I thought she was a very nice girl, and she led a kind of sad life because her mother was so busy.

Riess: Your mother telling you, "This is what you're going to do"--do you think it was difficult for her to simply discuss with you what interested you?

Haas: I don't know what brought it on. There wasn't any "Would you like to?" department. But then in those days you were told what to do and you did it. And I suppose it was easier in a way. You had no decisions to make.

Once I really was into the riding my parents were not as enthusiastic. There were a few shows in New Jersey that they didn't want me to enter because of the expenses to van the horse, and having to sleep there overnight. Then also the entrance fees were high. I talked them into letting me go, and I rode in the van with the horse and the riding teacher. And that night I slept with the riding teacher's mistress in the same bed! [laughter] My mother would have died if she'd known this. I didn't tell her because I didn't want to jeopardize it all, but I knew it wasn't such a good thing.

Then I'd have to get up early and go and get the horse ready and clean the stall, and then dash back to the motel and put on my good clothes, get to the ring and ride in the class. It was a challenge.

Then the riding teacher said, "Well, there's another class, and why don't you try it?" I said, "What is it?" He said, "It's half riding and half driving. They judge you on how you ride a horse, and then you come back to the center of the ring, and they attach your horse to a buggy which you then drive." Can you imagine!

I said, "I've never driven a horse. What do I do?" He said, "Follow the horse in front of you." [laughs] So I did. It was really kind of a kick. My heart was going pretty fast. Somehow we got back in the center of the ring and lined up. I think I got a third out of five or six horses, so that was fine. It was a challenge and it was something different.

Riess: Did your parents come to watch?

Haas: No. They only came to watch once in all of my career, and of course that day I was nervous, I didn't do very well. I used to come home and leave my ribbons on the front hall table and hope that someone would comment. [laughs] Sometimes they didn't. Everybody was doing their own thing.

Riess: Everybody was doing their own thing. And it sounds like there was a lot of interest in making you independent.

Haas: Yes. I remember one show was in Brooklyn, and I'd never been to Brooklyn. But somehow we got on the subway and arrived in Brooklyn. And somehow we returned home. Of course, subways were different in those days.

Riess: It would be nice to have had an opportunity to talk about all this with your mother. It sounds like she was trying to hand you a good deal of independence.

Haas: I think she was. It just made for challenges. I was so dying to be somebody, because I was watching everybody in my family being successful. In our family you didn't have to be the best, but you had to be involved in a million things. And that was all right.

II COLLEGE YEARS AND COURTSHIP

Choosing Wheaton, Then and Now

Riess: Tell me about your early decisions? Can you recall yourself as a conscious young woman, thinking of where you wanted to go in your life?

Haas: I guess one of my traits is that I have a lot of energy. When I was at college I knew that one of the things I wanted to do was to be editor of the paper, so I kind of steered myself that way. And then I wanted to get a job in New York, and I did have a part-time job in New York.

Riess: Let's take a step back. How did you decide to go to Wheaton?

Haas: All right. It was crazy. First of all, I hadn't taken Latin in high school, so that cut out a few colleges. In those days you didn't think about whether you wanted to go to a co-ed school or not, because co-ed schools were something in the Midwest and Far West, and there weren't that many in the East that really were very meaningful. Bowdoin maybe, and a few of those.

I decided I wanted to be a big fish in a small pond. I read about Wheaton, and decided that was where I wanted to go.

Riess: What were Wheaton's strengths?

Haas: It was a small, beautiful New England college. It had about fifteen hundred students, all female, and was scholastically well thought of.

I considered Mills, also, but then I decided I didn't want to be quite that far away from home. It was a three-day train trip each way in those days and I figured I'd probably only get home at

Christmas, and that didn't seem too good. So I only applied to Wheaton.

As spring came, when you're accepted or turned down, I was in a state! Every time the mail was delivered I would die, because in those days you didn't get a second chance. Then, thank goodness, the big fat envelope arrived! We all knew that if it's a skinny letter, that means no, and if it's a fat letter, it means yes.

Riess: Where did your friends go?

Haas: They went all over the place.

Riess: Were they in the same plight? Had they resisted Latin?

Haas: Yes. Latin--just a small group took Latin. They didn't make a big thing about it until suddenly you were applying and it said Latin "required" for that college. I'm not sorry about any of it because I ended up being a Wheaton trustee, and I also ended up receiving an honorary degree. I made many really good friends while I was in college, and later serving on that board.

A lot of people have asked me why I chose Wheaton. It was perfect for me, and I'm sending other young people there and I get a big kick out of that. Several years ago I sent my first young man to Wheaton, which was especially great because I went through the terrible period as a trustee when we made the co-ed transition.

The student body really fought the trustees. They wanted to stay females only and they really made it difficult. They sent protest letters to the trustees in the mail, and I received telephone calls at home. It was quite hard. In planning this we studied Connecticut College because we found that they had had the most successful transition. At the time, Vassar had been less successful, and some of the other schools hadn't done as well either. Connecticut had really done well.

Certainly Mills College had a difficult time, although I blush to say I told Warren Hellman, who was the chairman, that there was nothing to it and they wouldn't have any problems. I was so wrong.

Riess: Why did you decide to go on Wheaton's board?

Haas: Years ago Wheaton wanted someone from the West Coast to be on their board. They sent the president of the college to talk with me, and then some other trustees contacted me as well.

Walter at first said, "Oh, you don't want to do that." But one day when we were discussing Wheaton he said that he thought I

might enjoy serving on the board, so I decided to say yes. I was never sorry. The trustees were a wonderful group and I made close friends and enjoyed sharing the experiences of running a college.

Riess: How different an experience was it than, say, running the museum?

Haas: All boards and organizations differ. The basic challenge for board members is to raise the money and prestige of whatever group you are working for.

Of course, it was a plus being on the other side, making the decisions that affected the students and the history of the college. Our biggest challenge during my years as a trustee was the decision to go co-ed, and I feel the college did a good job with that decision.

I developed great respect for Tish Emerson, president of the college, and also Hanna Goldberg, who served as provost. I am still friendly with both of these women. It was President Menilly who asked me to join the board, but Tish became Wheaton's president shortly thereafter. Tish was enthusiastic, caring, completely sincere, and had wonderful judgment. Many of us credit the wonderful development of Wheaton to her. Now Dale Marshall has succeeded Tish and is working hard and doing well. We all look forward to her new leadership.

Evie's College Activities

Riess: You said you wanted to be "a big fish in a small pond."

Haas: I was a busy cup of tea. I really don't know when I found time to study, much less get my B's, and a few C's, and make the honor roll for my last report card at Wheaton.

I didn't have time to study. First I was on the riding team, and soon I became captain of the riding team. Also I became the editor of the newspaper. Then I started a photography club and ran that. The extra-curricular things were very interesting. It was stimulating. And why not?

Riess: And that's what an all-girl school gave you a chance to do.

Haas: That's why later the students didn't want males. They said in classes the professors would call on the males, or the boys--the men--and they'd ignore the women, and the men would get all the

honors, and they'd be the officers. Well, some of it did happen, but I think basically we had a pretty good transition.

Riess: Perhaps women have changed.

Haas: I think the faculty were very careful to try and keep it even, and to be fair, and not to favor the men. They did a good job, and they're still doing a good job.

When I went to Wheaton I started out as an English major because my brother, Jerry, had been an English major. He had a great influence on me, I guess. After I'd taken the required courses to graduate I started taking art appreciation courses. They were so fascinating, and I loved every minute of them.

The professors of art were so great. They were the kind of people who said, "If you want to study for the exam you may come to my room from five to nine and look through my books," and they wouldn't even be there, they just wanted us to have that opportunity. They were lovely people and really inspired me to continue to be interested in art.

Riess: Did any particular person take you under their wing?

Haas: Well, there were several. One was an English teacher, Miss Burton, who just died. It was funny--she was a medium-sized person when I went to college, but as I'd go back for trustee meetings she seemed to be shrinking, getting littler and littler. She finished her life living near the campus and attending college functions.

Riess: Being editor of the newspaper must have been a big job for you.

Haas: That was my junior year. I almost didn't get to do it because I had wanted to join the group that was going to study abroad in my junior year, and I wrote my family and said, "Could I go and study abroad?" They didn't answer and didn't answer, and by the time they said yes, it was too late. But it probably was all right because in that year I was able to do a lot of things at Wheaton that I wouldn't have otherwise done.

Riess: It was a weekly paper?

Haas: Yes, with deadlines, and the editor had to write two editorials a week. That was hard. First of all, you're so unworldly, and secondly, you're in this little cocoon of a college that's so sheltered, in such a small town, and thirdly, you're busy taking classes. It was difficult to think of things to write editorials about.

Riess: Would you read the *New York Times* so that you would be tuned into the larger world?

Haas: I did get a paper from New York. I was reading the *Herald Tribune* in those days. But we managed. Except one time the dean called me into her office and she said, "I've been reading the *Wheaton News*," and I said, "Oh?" And I'm sitting up straighter, and feeling very trapped.

She said, "Who does your proofreading?" I proudly said, "I do." She opened her drawer and took out the *Wheaton News*, and she'd taken a red pencil and gone all over it and marked all the misspellings and the poor grammar and all the bad things. It looked like chicken pox. She said, "If you want to continue in that job you better get somebody else to do the proofreading."

Well, if you can't spell, you can't proofread, so I learned the hard way. I always had problems with spelling. My roommates would proofread for me in college, and when I was married Walter would, so it was fine. Now I have a dictionary out at all times because there are certain words that, no matter what, I have to look up each time. My computer is a great help, too.

Riess: You went on with riding at Wheaton?

Haas: Yes.

Riess: Did you have your own horse there?

Haas: No. I never had a horse until late in my marriage, when we had the ranch, and one year at Christmas Walter gave me an envelope, and in it was a picture of a horse. He said, "Here is your Christmas present."

It was a strawberry roan, and the ugliest horse I have ever seen in my whole life. [laughter] I took one look, and I put the photo back in the envelope, and I said, "I'm sorry, no way will I have this weird horse! It must have been a big bargain!" Well, it turned out Walter hadn't chosen it; the foreman, who loved to save pennies, had bought it. So then Walter bought me a really nice-looking horse, and his picture hangs in my rogue's gallery with all the grandchildren--"Jogi" is everyone's favorite horse.

Riess: I interrupted you. You rode at Wheaton?

Haas: I rode in their horse show when I was a freshman. I won the big prize, and that made me a lot of enemies because there were seniors that had counted on winning. For the next three years I never won

anything. They had worked it out that they weren't going to let that little pipsqueak win again. But it was fun while it lasted.

Riess: When was it you had pneumonia? [referring to some notes Mrs. Haas prepared for the interviewer]

Haas: When I was captain of the riding team and getting up at the crack of dawn--we had to go to chapel before we went to class, so this was really about five or five-thirty in the morning that we had to get up and go. They'd have some coffee and donuts for you, and then you'd ride, and then you'd come back, change your clothes so you could go to chapel, and then go to your classes.

I became really sick. When I went to the infirmary they put me to bed, but I would take the thermometer and put it in ice water so I could get out. I finally became so sick that I phoned my family, and my mother, the only time ever, met me at the train station and brought me home. They called their doctor, and he said, "You have pneumonia."

I had made the mistake of telling my mother I had been putting the thermometer in the ice water, so my parents made me pay the doctor's bills. New York doctors give very big bills, and it was tough. But that was their punishment and I never forgot it.

Riess: I also see a reference in the notes you've given me to "freshman year, airplane"?

Haas: [laughs] During my freshman year two men were going to fly up to visit me at Wheaton in their own plane and land on the athletic field, and I made the mistake of telling everybody about it. But it turned out that the Saturday they were to come they couldn't fly because of the weather. I think everybody thought I had made this whole story up.

Riess: And you said you started a camera club, too.

Haas: Yes, I started it because there was no organized interest in photography on campus. I said, "Everybody has cameras, and we're all taking pictures. Let's do it together." It was popular.

Riess: As you said, you had a lot of time and energy for extra-curricular activities.

Haas: Yes. Now, with the new Evelyn Haas Sports Center they have other things they can do. They can run around the indoor track if it's raining or snowing. They have six sheltered tennis courts there, as well as some outdoor courts, and an Olympic-size pool and two basketball courts, and everything you could possibly want. The

sports center has been helpful to the college, especially as it has become coeducational.

Riess: But the fact that there wasn't much to do was the making of you.

Haas: Well, in a way, but then on weekends I ruined it all, and I left campus and went to Boston and saw a little of Boston, and went out with men at the Harvard Business School. [laughter]

Riess: Tell me about your courses in art at Wheaton. Was modern art included in art studies?

Haas: I didn't take that many courses in modern art because it was so new. When I was at college was about the time when the Museum of Modern Art in New York had just opened, as I think I mentioned.

We had to take an art appreciation course that covered all art, starting from the beginning. Also there were architectural history courses, and courses in painting and sculpture. There was so much to learn, and there never was a modern art course, per se, because modern art was just starting.

Riess: Did you do any painting or any sculpture yourself?

Haas: No. Later, when I moved out to San Francisco, I tried it, and I knew enough about art to know that I really wasn't very good. I took a course at the Art Institute under Dora [Dorr] Bothwell that met three days a week for two hours. Every six weeks you learned a different technique. You did color charts, you did drawing, you did Japanese brush painting, you learned how to handle oils, acrylics, and watercolors.

That was a marvelous course, and it helped me realize what I was looking at, and how it was done. It was hard work but it was stimulating. It took a lot of time because we were given homework, and I remember my children would come to me and say, "We need help with our homework." And I'd say, "Well, I've got homework too." But it was all right.

Meeting Walter Haas, the Courtship

Riess: What about the boys? What men's colleges were close by? I mean, students from what colleges would most frequently appear on the steps of Wheaton?

Haas: We were only fourteen miles from Brown, but for some reason Brown was a very different school in those days. It seemed like it was the wealthy boys who weren't really interested in learning but just wanted to party who went there. Now Brown is one of the most prestigious schools, and scholastically marvelous, but in those days, it was different. Not too many of us knew the Brown boys.

But we'd go to Boston, or Boston would come to us, and we'd have places like MIT, and Harvard Business School.

Riess: When you met Walter you were still in school?

Haas: Yes. We were both invited to an eighteenth birthday party in New York. Walter was invited by Marion Sulzberger of the *New York Times* family, and I don't remember who was my date. I left Wheaton with another girl who was also a friend of the girl giving the party. When we were on the train we noticed these two boys in our train car. They were studying, and they didn't talk to us on the train, but that night at the party they both appeared.

Walter asked my friend to dance first, and no one cut in on them. I was watching the whole thing and I was very annoyed that he hadn't asked me, even though she was my friend. Then when Walter finally got around to me I was immediately cut in on, and that made him decide that he ought to go after me and not my friend.

We went home from that party on the same train, and then we started making dates. I made Walter bring some of his friends to Wheaton, because I had a lot of friends and I wanted to be sure they had fun too. Unfortunately, his Harvard friends never seemed to hit it off with my Wheaton friends.

In any case, it worked out for the two of us. He didn't know that many people in the East, and the people I knew in Boston were very nice but they didn't get my heart beating fast.

Riess: What kinds of things did you do for a date?

Haas: When Walter came to Wheaton we would go to a restaurant nearby, or attend an event at the college. Or I would go to Harvard on the bus, because we went to a lot of functions given by the business school.

There was a bus from Wheaton, and you could go for the day, or for the weekend. I usually went just for the day. You always had to be back by midnight, and rides home in a car could be really scary because of the winter weather. I'd be frantic, "God, you've got to get me back!" They made you give up date time for a couple

of weekends if you didn't get in on time. And you didn't really want to get stuck in college on a weekend.

Nowadays, the college has changed. The athletic center I mentioned is a great meeting place for the students and visitors, and there are a lot of things to do. So people do stay on campus more than in our day.

Riess: In your day, if Walter had wanted to spend a night at Wheaton were there boarding houses with overnight accommodations?

Haas: No. Norton is the town where Wheaton is, but nobody ever stayed there. Nowadays there are motels, but not close by. And Norton doesn't even have the Wheaton Inn any more. We've been trying to increase minority student enrollment, but the little town of Norton doesn't have many attractions for anyone. Simply to go to a movie you have to take a bus or a car and go twenty minutes away. So if there's nothing to do, it's really hard.

Riess: How did Walter's courtship of you develop?

Haas: Well, he was at Harvard Business School, and I was at Wheaton, and it was only an hour away, and I loved going to Boston.

Until I went to Wheaton I hadn't been in Boston much. There are so many museums there. And once or twice when I got behind on a paper I went to the Boston Public Library. That was a wonderful experience. Looking back, I spent a lot of my vacations writing papers in the New York Public Library or the Boston Public Library.

Riess: Did Walter go to the museums with you?

Haas: Yes, I remember we went one time to the Fogg Museum. It was when I was taking botany and I was having a very hard time, I just didn't take to it at all, as I'm very unscientific. But I thought I could explain to Walter about the flowers and what the parts were. Well, everything I said was wrong. [laughter]

I just squeezed through botany. It was one of those required courses. You had to take one science, and I thought, well, this will be the easiest. But it wasn't for me.

Riess: Could you take psychology?

Haas: Oh, I liked psychology, but they didn't count that as a science. I also loved sociology. We had an elderly woman who gave the psychology course. She had her notes, and she read her notes, word for word, and you knew that year after year she was doing the exact same thing. It was very uninspiring.

Art, and the Art of Public Speaking

Haas: In the art department they had courses that I thought were so exciting, including one course I took where you had to give an hour's lecture to the class, with slides. You chose your topic and gathered the slides, and then you went up in front of the class and you gave a lecture. You were petrified, but once you had done it, or once you got started, you became so enthralled with the topic that you talked with ease. It was marvelous.

I chose the three-dimensional aspects in painting, and I chose the artist Mantegna and compared his works to modern architecture. It was fascinating because he was one of the first artists that did three-dimensional painting, where the eye was led into the painting like a railroad track. I never forgot having to do that report, it was such an interesting experience.

Riess: It must have been great to deal with your fear of public speaking, if you had any fear. Or were you pretty good at that?

Haas: Not really. I've had to do a lot of it my whole life, and when I'm asked I say, "Oh, sure, yes," because it's months ahead, and then as the time comes near I think, why did I say this? Then I sweat it a little bit, but once it's over, you feel so good. {laughs} It's like having your tooth pulled.

Riess: Wheaton sounds good.

Haas: It was good, and it still is good for a certain type of person. But of course, it's changed now. We have Men, capital M, and I think that's made it much more interesting.

I think if I had the chance now, if I were eighteen and someone asked me, "What kind of a college do you want to go to?" I would choose a co-ed school, and that's because I feel the world is built that way, and when you get out into the work force you're going to be working with men. So you might as well start right in college and learn and get your experience that way.

Riess: I guess it might have been more daunting to speak in a class in which there were also men?

Haas: I find when I have to give a speech that it is the anticipation, and the sitting there waiting, that's so difficult. And then you get up on stage and the first paragraph may be hard, and it's always a shock to hear your voice coming out on the amplifiers, but

once you get going you're into it, and it's kind of fun, and then suddenly it's over.

I had to appear at a trial when I was a member of the city's War Memorial board. We fired an employee, and he then sued the board and there was a trial. I was dying when I had to get up and sit in the chair and be questioned. My heart was beating so hard I thought everybody could hear it. It was so scary.

Suddenly I was into it, and I felt like Joan Crawford in a trial movie, being questioned. Then they said, "That is all, Mrs. Haas," and I had to leave. [laughs]

Meeting the Senior Haases

Riess: How did Walter describe his family? Can you remember how he would talk about them as you got to know him?

Haas: I think he was very nervous about my meeting his mother. Not so much nervous about his father, but his mother.

The day we met, which she talks about in her oral history, she didn't realize what had preceded our meeting.¹ Walter and I had started out to go up to Barker, Maine, for Walter to meet my parents--we didn't call it that, but that was sort of the idea.

It was my car we were taking, and I was driving, and when I turned at one of the intersections on Park Avenue a car hit me. Here was my brand-new car with a fender smashed, as well as several other dents! (And it was my fault.) Fortunately this happened at about seven-thirty in the morning, and in those days you could take your car to be repaired in a day, and we found a place and left the car.

So there we were with a whole free day in New York. No car, but that didn't matter, we had buses and other options. Walter said, "Well, why don't we go down and meet my parents at the boat?" They had just arrived from Europe.

In Elise's oral history she said she noticed that I was very nervous. Well, I was very nervous because I didn't know how my parents were going to take the news about the car! I didn't pay any attention to Walter's parents at that point. I was phoning my

¹ Elise Stern Haas, *op cit.*

insurance man, and I was trying to figure out how I was going to explain to my parents that I had smashed my brand-new car.

Riess: So only because you were stuck in New York did you go meet them at the boat?

Haas: Yes. And that was when Walter made the classic remark to his mother, "Why, Mom, that's a beautiful new outfit you have on," and evidently she hadn't declared it. [laughter] There was some rule that said if you'd worn an outfit you didn't have to declare it, but it was something you didn't discuss in front of the man that was reading your declaration.

Riess: That sounds like a difficult first meeting by any account. But hadn't you planned to meet them anyway?

Haas: No, not at that time. Walter had been to Europe with them and he had come back with his brother, Peter, a week earlier. They didn't expect to see Walter because they'd been together on the trip.

Riess: Did they know about you?

Haas: I guess so. I guess he had mentioned it.

Riess: Were you nervous about meeting them?

Haas: Well, Elise was a very shy person. A lot of people said they were a little bit frightened of her until they began to know her. But when I met them, they were just two people standing there. They weren't "Walter's mother," or "my future mother-in-law." We weren't engaged then anyway. It was just some lady that was there, and my mind was a million miles away, on what I was going to say to my mother and father, and would they take the car away. I was very concerned.

Riess: Any sense of their being an important San Francisco family?

Haas: I had no idea of anything about them. And I wasn't raised to think about whether a family was important or not.

Riess: And that wasn't the way Walter presented himself?

Haas: No. We were just two friends who were attracted to each other. He kept telling me about them, and I was thinking someday I'll meet them, and that was it.

Riess: As you got to know Elise better, even before you were married, did she realize that you also had an interest in art?

Haas: I don't think we ever discussed any of that.

I'm trying to think how I'll say this. I think the first daughter-in-law is always a little bit scary for the mother-in-law. You worry how she'll like you, and how you'll like her, and will you get along, and that this is something for life. I think that those things--we weren't engaged, I was just another date of Walter's. I don't think it was a big deal then.

Later, when we got in the car and we drove to Maine, I suspect Walter was more nervous about meeting my parents. After all, here we had come all this distance to have them both meet.

Early in my marriage I came to understand that she [Elise Haas] was not comfortable with small talk. Walter's father Wally [Walter, Sr.] was much better because he had a system. At a dinner party he'd sit next to a young lady who had been put next to him, and he knew that they had nothing in common so he'd say, "Tell me how you met your husband."

The young woman would talk on and on, and at the end of the meal she'd say, "Oh, Mr. Haas, I've enjoyed sitting with you, you're so interesting. I just loved hearing you talk." [laughter] And she had done the talking the whole time.

Riess: Did you gravitate to him as the easier person to relate to?

Haas: Yes. He was the most adorable man, young at heart even to the end.

He died the way everybody wishes they could. They had had a dinner party--Elise wasn't feeling well so she stayed in the bedroom. They had just invited very good friends, and they had big arguments, discussions about things, and a wonderful time. When he came in to say goodnight to Elise he said, "I really don't feel that great." She said, "Well, take a couple of aspirin, you'll be all right tomorrow."

That night he died in his sleep. His bed wasn't ruffled, which showed he really was asleep when he died.

Riess: Elise makes it clear at several points in her oral history that in many ways they had very different interests.

Haas: He never noticed things. I remember one time when I was at their house, and we were going out, and I noticed I had a spot on my dress. I asked if one of the maids would try and get the spot out, and I had taken off my dress and I was sitting in my slip, and Walter, Sr., came in and never noticed. [laughter] I knew he wouldn't, so it didn't bother me.

The Summer After Graduation, and the Film Institute Job

Riess: You met Walter when he was in the first or the second year of business school?

Haas: When we met in 1938 he was in the first year, and then the next year he graduated--yes, that's right. We graduated, both of us, in 1939. He was graduating from business school, and I was graduating from college.

Riess: He went to Europe with his family, and you got the car and got a job?

Haas: Before I found the job I went to speed-writing school. In those days, remember, people either learned shorthand, such as Pittman, or you learned speed-writing, which was taking letters and leaving out vowels. I was wonderful at taking notes, but then when you had to read the notes back it was like Greek. [laughter]

I wasn't concentrating too hard that summer anyway. I had just graduated from college, and a friend and I were living in my family's apartment, enjoying a fun summer in the city.

Riess: And without Walter around?

Haas: Yes. Walter was someplace else, doing something else.

After secretarial school I took a course where you were an intern, and here you learned how to get a job, how to write a résumé, and how to give an interview. It did help me get a job.

Riess: Was it a secretarial job?

Haas: No, it was with the American Film Center in Rockefeller Plaza. I worked on the thirty-something floor. I just thought I was in heaven with this wonderful job. [laughs]

Riess: What was it you were doing?

Haas: I was working with documentary films. They were consultants and made recommendations to whomever wanted to know about documentary films, on where they would find certain films on certain topics. My specialty seemed to be the animal world, and I can tell you about the birth of any animal you ever want to know about. [laughs]

I loved the job, and I thought I was just the jazziest thing because I'd eat at a little place that didn't have chairs, where you stood at a counter and had cream cheese sandwiches and orange juice, Neddick's, I think it was. I thought that was so "with it." And that gave me the whole rest of lunch period to wander around.

Riess: What a great job!

Haas: It was. One day they sent me out to the World's Fair, and I decided, "Aha! I'm going to take my car." I drove out and I found the fairgrounds. (It wasn't that hard to find. [laughter]) I parked, but then I was so excited to be there that I paid no attention to where I had parked my car.

I went off to the place where they were showing the films, and saw them all, and dutifully took notes. Then I came back to find my car, but two or three hours later I was in tears, and no car.

Riess: Because you hadn't a clue as to where it was?

Haas: I hadn't a clue, and you can imagine how many cars were there.

Riess: Yours was not the only rumble seat?

Haas: No. It was a small, maroon Ford, and you can imagine there were plenty of those. Eventually it appeared and I learned my lesson.

Riess: Was that World's Fair an eye-opener, the way people talk about the Exposition? The fabulous memories.

Haas: Yes, it had wonderful things in it. We went many times at night and loved it all. My brother, Jerry, was involved with one of the exhibits and I was so proud of him.

Riess: And what did you do with your notes from the films?

Haas: Well, I had to make reports. The man I worked for was absolutely appalled by my spelling. [laughter] As I've said, spelling is not one of my great assets. They were all very professional except for me.

Riess: In that job, did you learn a lot about working with people?

Haas: Yes. It was a growing-up experience because I suddenly realized that in the outside world things were done differently than they were at college. And then I had to give it up, because I told them I was getting married. I don't think they were too heartbroken.

Macy's Training Squad

Haas: There was one other job experience, or almost job experience, that I might include in here, and that is that I almost was on Macy's training squad.

When I was in college I decided that what I really wanted to do was be on the Macy's training squad. In those days it was marvelous training and background for anything. And the whole way it was organized was interesting.

I went down from Wheaton for interviews with a Mr. O'Rourke who must have been the head of personnel at Macy's--this was Macy's in New York City, the original Macy's. It was a big project because I'd have to give up a day of my life, and I'd have to go by train and wait in his office, and he kept me waiting two and three hours. Then I would be interviewed and I'd go back up to Wheaton. It was a lot of work and took a tremendous amount of time.

Finally after many interviews he said, "You know, I think you're okay, and we'd like to try you, but we'd like to try you at Christmastime and then we'll let you know exactly where you fit in."

My father was furious. He said, "They just want some good college people working at Christmastime. I absolutely forbid you to do this." In those days you did what your father said. But for a long time I never could decide if he was right or wrong. In any case, I gave up Macy's training squad.

Riess: You would have enjoyed being in sales?

Haas: I think I would have enjoyed the whole thing because you were working with an attractive, top-notch group of young people all about the same age. They worked you like a dog, but still, you were competing. It was like being a rookie and trying to make a baseball team.

Riess: You were taken through all the aspects of management and sales?

Haas: Everything. But it was not to be.

Riess: Well, another life.

Haas: Another world.

The College Trip to Europe

Riess: You made a trip to Europe somewhere in there.

Haas: Oh, yes.

Riess: Would you tell me about that?

Haas: My sophomore year in college I was invited up for Spring Key weekend at Dartmouth, in Hanover. So I wrote to my parents, or phoned them, and I told them I'd been invited, that I didn't really much like the boy who had asked me but I wanted so badly to go because I didn't think I'd ever be asked, and this would be my last chance.

They said, "No, we don't want you to go."

"Well, I've never disobeyed you," I said, "but I am going to go because I don't feel you have a real reason why I should not." And I must say, this was a big thing for me to have done.

They let me go, but they sent word to my brother Frank, and said, "Go over and see where she is, see if she's all right." A lot of help he was, because he waited and appeared the next day! [laughter] Frank had been attending Dartmouth at the time.

Riess: After the damage had been done?

Haas: Well, there had been damage. The boys had been making mint juleps all afternoon in a big tin washtub. And, of course, as they made them they kept sampling them to be sure the ingredients were right. By nine o'clock that night they had all passed out!

In any case, one of the girls there, Elly Roszbach, a Smith junior, and I became friends. That night we sat up all night talking--and she was knitting, I remember--and we had a wonderful time. In the morning she said to me, "I'm going to Europe with another Smith girl, Libby Whitlock, and a girl from San Francisco, Ethel Schwabacher. Would you like to join us? You'd be the fourth."

I wrote my family. They knew Elly's parents, which helped. In those days you went to Europe with a chaperon, but we didn't want that. So we made an agreement that if we planned the entire trip ahead through a travel agent, and stuck with it so that they knew where we were every night, that they'd let us go without a chaperon.

I didn't do the planning, the other girls did. But I was so glad to go, I didn't care where we went. We had the most fabulous trip. We got to every country, and were very conscientious about going to every museum and every palace.

We met people--one of the girls, Ethel Schwabacher, was studying to be an actress and she did wonderful imitations. We'd say, "See those two boys over there? Put on one of your accents for them."

She'd do it, and immediately they'd come and join us. She didn't have any interest in going out with them, she was in love with a communist poet back in San Francisco, so she was sort of our procurer. [laughter] But we'd go out on dates with these boys that she had lined up. We had a great time.

The last day we ran out of money, but we figured that we could make it because the minute we were on the boat to come home we could start eating again, as the food was included. We were put at a table with a gentleman by the name of Harry Horner, who turned out to be quite a well known set designer, and the first day or two he couldn't believe these girls who were eating two and three entrees and everything else! We were starving.

We had a fabulous time. The reason we were broke was that the last place we were was Paris, and we had each bought a dress--I don't think Ethel did, but the rest of us each bought a dress, and a hat. I think we had five fittings on the dresses--they fit like skin. When we landed in New York we were wearing our velvet hats, even though this was in August, and our black silk dresses, because we were told we didn't have to declare the purchase if we had worn it. We had each done a blond streak in our hair, and our parents almost died. But we had the best time. It was part of our growing up.

The next summer, in between my junior and senior years, we decided we'd go to Bermuda for two months, Elly Rossbach and I. We lived in a pension, and it was funny because in the beginning of the summer we'd get up at the crack of dawn, and we'd get on our bikes and do all our errands, and meet boats, and just have a wonderful time. As the summer went on we'd get up later and later, and sleep in. We met lots of people, and drank all those great rum drinks that they have in Bermuda. We were our own bosses and loved it all.

Riess: When you were in Europe you already had taken art history classes?

Haas: Yes, and the two Smith girls were very interested in art, too, and had taken a lot of courses. They were juniors, a year ahead of me, so that was perfect. We did a lot, and we learned a lot.

Riess: Did you buy any art?

Haas: No. We didn't have that much money at that point. We stayed in five-dollar-a-day type places, and loved it all. One of the girls bought a dog just before we sailed home, a Scottie, and we would have to make pilgrimages on the boat to see the dog and check that it was all right and walk it up and down on the deck.

Riess: What was the style of the time? You talk about the little velvet hat and the black silk dress?

Haas: Well, first of all, we each had one big suitcase, which in a way was not practical. We had a lot of shirtmaker-style dresses with buttons down the middle and a belt at the waist, all in different materials. I think this was before pants, but I'm not 100 percent sure.

In the middle of the trip--it was about a two-month trip--we were sick to death of our clothes. So we exchanged clothes. We all decided which dress of which person we wanted. Ethel wasn't interested in our clothes, and that was fine with us. So there were three of us exchanging clothes. We had a whole new set of outfits, and we were happy!

Riess: And Paris? What feeling did Paris have?

Haas: We stayed on the Left Bank and we were thrilled, we were so excited to be there. We loved London, of course, because we didn't have to speak French.

In Danzig, with Jerome Danzig

Riess: Did you go to Germany?

Haas: No, we didn't go to Germany. I had traveled to Germany on a previous trip. I was on a cruise with my family and the ship stopped at a place called Danzig, which was our family name. I said, "Oh, I want to see it."

My father said, "I don't think this is the time to land there. But I'll tell you what, if we change some money--just enough to buy a coke, or in case of an emergency--and if you promise that we

won't spend a cent in Germany for the day trip that we're taking, I'll take you. You can see everything."

It was right before the war, and there were Nazi flags all around. The city was at the height of being a Nazi center. I was glad we went, but we were both nervous the whole time. We didn't spend a cent, and Dad took pride in changing back the money when we returned to the ship.

Riess: Where were your mother and brothers?

Haas: My brothers weren't with us, and my mother, for some reason, didn't go ashore. I don't know if she was ill or what, but she didn't go that day.

Riess: Do you think your father felt you would be physically threatened?

Haas: No, but I think he was a little nervous about that. I wasn't smart enough to think about that.

Riess: What was the cruise?

Haas: It was a North Cape cruise, and for some reason or other they stopped there. Dad was a good sport to do this because he wasn't really adventuresome. So he made the rules and I had to stick with them, which I did. It was sort of daring. I don't think he let me take pictures because I don't seem to have any. Things in Germany were really ready to break.

Riess: Did you know at all what was going on? Did your father?

Haas: I don't remember. It was just whatever you read in the papers.

Engaged

Riess: How did Walter finally win you? Had you exhausted the pleasures of bachelor-girl life?

Haas: We were getting sort of serious, it wasn't that hard.

I remember we went to a tennis game in Forest Hills, and one of the people we watched was Sarah Palfrey, who later married my brother Jerry. Small world. When we came home that night Walter asked me to marry him. So that was when it all happened.

He said, "Now, you mustn't tell your parents until I've told my parents." I don't know why I listened to him! It was about a week before I told my parents, and he was getting cold feet about telling his parents. [laughter] They were in New York, I remember, and they were ready to go home on a certain day, and he didn't get his courage up to tell them until the day they were going home. So they had to cancel their train trip.

My parents were then living at the Carlyle Hotel and invited the Haases for lunch. In all the nervousness, Walter was trying to open a bottle of champagne and the cork disintegrated! It's funny, all the things that seemed so important then aren't important now.

Riess: Did you look forward to the idea of living on the West Coast, or were you unsure about that?

Haas: It didn't bother me. That was in the fall, I guess. In January, 1940, my family and I came out. My family felt that they wanted to see what was happening at this end, and meet people and know what they were letting their daughter into.

I remember we were getting into the Berkeley station, because that's where the train ended, and my father said, "I want you to put your hat on." I guess I was nervous, and I said, "I don't want to wear my hat." Then he made the terrible remark, "No daughter of mine gets off a train without a hat on," the kind of thing that you say when you're nervous!

I got off the train, and I don't remember if I had my hat on or not, but I had been crying. So the Haases all thought that I was so excited about seeing Walter that I was crying. [laughter] We lived through it, but it was one of those winters like this winter when it rained and rained and rained, every single day.

Riess: Did the Haases take things in hand? Had Elise organized the whole thing?

Haas: People gave dinners and cocktail parties, and they had a reception, the whole bit.

Then we all returned to New York. In the meantime Walter was supposed to prove himself at Levi Strauss.

Riess: What form was proving himself going to take?

Haas: I don't know, just working at a job. Even though he'd been to Harvard Business School they were paying him very modest wages at Levi's. But anyway, his family finally said he didn't have to wait a year to prove himself, and we made the wedding day March 16

[1940], and they all came trooping back to New York for the wedding.

Walter and I stayed and helped my mother for a couple of days with all the gifts, and then we took a train and a plane and went to Hawaii.

Riess: Did the families become fast friends for the short period when they knew each other?

Haas: Not really, and that was partly because my mother had become very sick after the wedding. The families knew each other, and they wrote and phoned--you didn't phone much in those days, but they wrote. Then my mother died. They never really were that close, but my parents felt satisfied that we were okay.

New Families

Riess: Tell me about that first visit to San Francisco and meeting people. How was that?

Haas: First of all, the Haases decided they would introduce me to their friends, and so forth, so they announced that they were giving a reception.

Well, that meant my mother and I had to immediately get me a dress! My mother had a form-fitting, red velvet, long-sleeved, heart-shaped-neck dress made for me--I still have the dress in the basement. It was pretty spectacular because it was so plain. I got word that the cousins were all excited, and they were going to look me up and down. And they did, you saw the eyes going up and down! [laughter]

Walter sent me a list of the guests, and that sort of unnerved me--there were so many people I'd never heard of, and some of them seemed to have funny names. Actually the reception was perfectly easy because I didn't have to do anything. It was Elise who had to remember each person's name to introduce me to them. We stood in line, in their house on Lyon Street. It went fine.

Other people also entertained for us, which was very nice, and then my mother gave a thank-you lunch. She said, "All these people have done nice things. We have to do something to say thank you." So we had a lunch at the Mark Hopkins Hotel.

She said, "Now, we've got to make it a little more fun than just a plain lunch." So she hired a trick waiter--he was an actor who I guess had done this many times--and he wore a Mark Hopkins outfit. While serving he'd perform funny tricks which entertained everyone. He would do all these odd things. At first people didn't notice, and then they did. And she was right, it really made the party. People got laughing, and it kind of brought them together. It was great.

Also to keep everyone busy the Haases rented a chalet at Sugar Bowl. But that was just the wrong thing for my parents, who had no snow clothes--living in New York you didn't have ski clothes unless you skied--so they had to go around and either buy them or borrow them. And then there we were, all in this one little house, and Walter and I had no privacy at all. We finally found someplace in the basement where we could go, [laughs] but that ski trip wasn't a great success.

When we announced our engagement in New York I had a party at my house for my close female friends. We had a recording made, because my brothers could do all that, a newscast with Ed Murrow, and it told of the engagement, and then all the girls were given gardenias and we brought out champagne, and there was lots of ooh-ing and ah-ing. And finally a picture of Walter came out.
[laughter]

Riess: Were you and Rhoda Haas the same age?²

Haas: Oh, no, Rhoda is much younger. She's nine years younger than Walter. She wore her hair in braids and was a little girl then.

Riess: How did your father like Walter, man-to-man? Were they compatible?

Haas: They got along fine.

Riess: What did they have in common?

Haas: Well, I don't know. I suppose business. Walter had gone to business school, and he was working his way up in a big company. My father was very interested in that. He'd given up teaching me about stocks and bonds. I had tried and tried, I just never caught on to it. But he felt that Walter would be wise enough to be able to handle those things.

²Rhoda Haas Goldman, wife of Richard Goldman and sister of Walter A. Haas, Jr., died on February 17, 1996.



The Wedding Party: Mr. and Mrs. Jerome J. Danzig, and Abraham Wolf; March 16, 1940.
Sr., Mr. and Mrs. Walter A. Haas, Jr., Mr. and Mrs. Walter A. Haas,



Grandfather Abraham Wolf dancing with the new Mrs. Walter A. Haas, Jr., March 16, 1940.

III MORE ON FAMILY

Frank Danzig

Riess: I'd like to look back at your father's side of the family, and your brothers. Your father must have been very good at investments if he didn't feel the effects of the Depression.

Haas: Well, first of all, I gather being a governor of the Stock Exchange was quite an honor.

My father offered each of my brothers a seat on the Stock Exchange, and they both turned it down. However, long after my father died, at the age of sixty or so, my middle brother Frank, the one who lives in Los Angeles, decided he wanted to be a stock broker. He went around and talked to various companies, and Dean Witter liked him, and he was interested in them, so he went to their school, and he passed their course, and they gave him a job. He was a great success, and he and his wife [Twila] were given wonderful trips once a year because he had sold so many stocks and bonds.

Riess: What was it he had done up until that time?

Haas: He was in radio and television. He had his own programs. First he'd been in the war. He started as a private at Fort Monmouth and ended up as a major. Then the army sent him to Paris to work in their communications department--at least they had enough sense to put him into something he knew. Then he was moved to Frankfurt, Germany, and that's where he was when my father was out here and was so sick.

Riess: When you say he had his own programs, what kind of programs?

Haas: First of all, I should say Frank's claim to fame was that he was a marvelous trumpet player. He was very musical, and any tune you hummed he could pick out on the trumpet. When I was in college he

told me he was going to be on the Tommy Dorsey show on NBC. I gathered all my friends in my little college room and we listened to him play on the show, and he ended up winning. That certainly made my stock go way up!

He produced radio and television shows. One of his last shows was called "Teenage Fair." It was a show to put teenagers back into the limelight and make them feel important. It was very successful, but he got tired of it. He was ready for another challenge, and I think he was lucky that he chose stocks and bonds. At the age of seventy-five he retired, and he serves on several boards now and is enjoying that. He says he's busier than ever, which is great. He is married to a wonderful woman. Twila has been a great asset. The whole family loves her, and she does so much for all of us.

Frank's daughter from an earlier marriage, Priscilla Gardner, lives in Oakland. She's also very musical and is in the recording business and plays the bass fiddle. We see each other, as she loves baseball and we get together on the Fourth of July. We've watched her daughter Rachel grow up, which is rewarding. Her sister Vicky Nauman lives down south and practices social work very successfully. Priscilla is now separated from her husband Jim.

Jerry Danzig

Haas: My brother Jerry was in management consulting. He's my older brother, and all my friends had mad crushes on him when we were growing up. He was good-looking, and he was four years older. He tolerated my friends. [laughs] He went to Dartmouth, and was editor of the Dartmouth newspaper. That, to me, was really impressive, so that's what made me want to be the editor of the *Wheaton News*.

Riess: What was the Dartmouth tradition that took both of your brothers there?

Haas: I think Frank went there after he saw that Jerry had such a good life there. But I don't know. He just decided he wanted to go to Dartmouth and he did. And my son-in-law, Roy, went to Dartmouth as well.

Jerry was in the navy and landed at Normandy on D-Day. I didn't realize that because he always said, "Oh, it was a day or two after," but going through some memorabilia I found his citation and it said D-Day.

After the war my brother Jerry was a management consultant, and then he served as an assistant to Nelson Rockefeller. He worked with him when he was running for governor and had a lot of wonderful experiences. His job for Rockefeller was to be responsible for the television, radio, and film activities.

Riess: So both brothers had that interest.

Haas: They were in the entertainment world, and into writing. They both wrote well. I don't know what led them that way. My mother, as I said, did a lot of writing, and maybe that inspired them.

Jerry had a very good career. In television he worked for NBC, and he was vice-president in charge of the "Today" and the "Tonight" programs. And he was an NBC vice-president for the radio network. He started his career as a newspaper man. It was the New York Journal. I thought that was very exciting, as he would be out at all hours of the night and involved in a variety of news.

I mentioned that my brother Jerry married Sarah Palfrey. She was the former national tennis singles champion. She won tennis matches with everybody from Fred Perry to Jack Kramer. She is a tiny little person, and now is not in very good health.¹ During the war she took all her trophies, just keeping a few of the most memorable, and gave them away when they were looking for metal for the war.

Riess: Did she play competitive tennis after she married?

Haas: No. My brother was her third husband. She was also married to Marshal Fabyan and Ellsworth Cook, and had a daughter, Diane Cook. And she and my brother had a son, Jerry Danzig, Jr.

The Palfrey story is wonderful. Sarah and her family lived in Massachusetts. It was a large family. One boy, and the rest were all girls, and they were all very athletic. So her parents said, "We'll put it to a vote. Would you like an ice rink or a tennis court? We'll build it so that you all can play together and do things together." They voted for the tennis court. They were junior champions to start with, and they all competed in a lot of tennis tournaments, but Sarah was the one who was best.

Riess: It sounds like they were a glamorous couple, Jerry and Sarah. Did you see much of them out here?

¹Sarah Palfrey died in February 1996.

Haas: They came out once for fishing. Sarah was a good sport, but for her it was kind of a big effort. We did a camping-fishing trip, and I think that was too much. Jerry visits our ranch in Montana and enjoys it. I want to get him to come again, but he's not able to travel since Sarah is so ill.¹

Riess: On the Danzig side, do you know more about your father and his family? [pause] Am I interrupting something you're thinking of?

Haas: I did just think of something. My brothers all played musical instruments. As I mentioned, Frank played the trumpet. He was the best, he really had talent. My brother Jerry played the saxophone. He was good too, but not as talented as Frank. Jerry's forte was that he organized orchestras. During vacations they played at dances. I'd be dancing and I'd say, "That's my brother, Jerry! See the one playing the saxophone?" I was so proud that my brother was playing in an orchestra. And it was *his* orchestra.

I figured, "I've got to learn something too." So I started the clarinet. It was so bad that my dog would howl when I started playing. [laughs] I had to put the dog in another room. But I did get to use my great talent to play Taps every night at camp on the clarinet, and the clarinet always sounded very pretty playing Taps. Needless to say, I had no competition for Taps. [laughs]

Riess: That must have been fun, youngest sister with two older brothers.

Haas: As kids Frank and I used to fight a little bit, which is very normal. We had Saturday lunches where he'd bring his friend, and I'd have a friend, and it was the battle of the sexes. [laughter] But we all enjoyed it. It's part of growing up.

Riess: And it meant that you were surrounded with boys at an early age.

Haas: Yes. It was sort of a normal thing. But when you went out on dates at, say, thirteen or fourteen, all it meant was you'd go roller-skating together in Central Park, or you'd take the dog for a walk. Or, as you got older, you were allowed to go to a movie with a boy. And then when you were even older, you were allowed to go dancing, two couples together. We'd go and dance at a hotel to Tommy Dorsey or Benny Goodman.

Little did we know how lucky we were to be dancing to those wonderful bands. The cream of the cream was to go in a car to Westchester, to the Glen Island Casino. They had Glenn Miller. You danced out of doors. The casino overlooked Long Island Sound,

¹See note previous page.

and it was absolutely heaven if you were with someone you liked. And it was sheer hell if it was someone you didn't like, and you just thought, "Oh, what am I doing here?"

Grandparents, Simon and Sarah Danzig

Riess: Let me ask again about your father's side of the family, your Danzig grandparents.

Haas: I never met them. His mother's name was Sarah, and his father's name was Simon. I'm so envious of Elise's history of her whole family, but they were obviously such important people that she could look it all up in books. My family was just a very nice, average family.

Simon Danzig was born in Germany, came over at five years old. He was born in 1842 and died in 1899. Sarah Danzig was born in 1854 and died in 1890. She was born in Macon, Georgia. I don't know how they met or anything. And none of us had enough sense to ask any questions or try and find out about this until it was all too late.

I have found out, since we talked before, that my father attended Columbia Grammar School, but never went to a college, and was a board boy in a stockbroker's office--I think they used to put the numbers up by hand in the early days--at the age of seventeen.

His main charity that he was interested in was the Home for Aged and Infirm Hebrews, which is a big place now in New York that takes care of the elderly. Evidently it's really a wonderful home. He was on its board for years and years and then persuaded my brother Jerry to join the board, too, and Jerry did their publicity for them. They take good physical care of these people and have wonderful events which keep their lives stimulated. It was something that he really cared about.

Riess: And your mother was on a similar kind of board?

Haas: Yes. Her interest was more in crippled children.

Riess: Do you have books, photo albums from your parents' apartment?

Haas: I was thinking about it. I have a few pictures of myself and my brothers sitting for a paid photographer. In those days people didn't--you had a box camera, but neither of them took many photos.

There's one picture of me with my doll carriage and my doll. I'm in the park, and I'm in a little coat with a squirrel collar and a funny little hat having my picture taken. But it was done by a pro. You had a pro do it--people didn't snap the way we do. Wally and I have a hundred and twenty-five albums of pictures. I can bring out some pictures from my childhood, but they don't tell much, because there are so few.

My son-in-law, Roy Eisenhardt, is a professional photographer, and he and Betsy take thousands of photos. At Christmas we have the same family pictures taken year after year. [laughs] They're growing up all too quickly. We have a caterer at Christmastime who brings the same waiter every time, and he's gotten to be sort of part of the family. He says, "When do I take the group picture?" He looks forward to it, and it's great to see the pictures and what they wear every year, and how they've grown.

We did a Christmas card this year--I'm always the one that has to dream up the idea, but it came to me because I was gathering together a videotape for Betsy for her fiftieth birthday and was reviewing all the old pictures. I came across the first Christmas card we sent with all the grandchildren. I guess Roy took it. We were out in Julius Kahn playground, Walter and I, sitting on a little grandstand at the baseball diamond with our grandchildren.

So for this year's Christmas card we went back, ten years later, and posed everyone in the same place. Sarah, who was a baby then, is about as tall as I am now. Even though she's a twelve-year-old she's sitting on my lap in the picture, just as a joke. That's the Christmas card we sent, and people just loved it.

Facts of Life, and How to Cook

Riess: Another question, how did you learn the facts of life?

Haas: I guess I learned the facts of life from talking to all my friends, whether it was in school or at camp. And of course, I had quite distorted information given me. I think my brothers helped me too. My father was much too shy to say a word about that. My mother, I think by the time she realized I should know the facts of life, figured I did know them.

Riess: Growing up did you have responsibilities in the house, little jobs, doing the dishes, clearing the table, anything?

Haas: Our responsibility was to keep our rooms in order and to be presentable and take care of ourselves. There wasn't much. I learned to cook quickly, just before I married.

Riess: From your German cook?

Haas: Yes, Eva. I'd go and watch her. I'd say, "Call me when you're going to do this," so she'd say, "Come." She cooked marvelous things in a tiny little kitchen, more like a big closet. It was amazing that all this wonderful food came out of it. But she'd show me what she was doing. And my mother gave me written tips, but I don't remember ever eating anything that she cooked, so [laughing] I don't know how good her advice was.

Eva--this is amusing--Eva would cook all this food and serve it at dinners, and meanwhile her ears were flapping, listening to the businessmen talking about AT&T stock, or whatever investments, listening to their tips. She then went out and bought stock and got together a nice little nest egg, just from overhearing the dinner conversations.

Riess: And you learned to cook from Eva.

Haas: Really. When I came out here I wasn't very good, but if you can read, you can cook. If you don't try recipes that are twenty items, and just stick to about five items, you can get away with a lot.

Wives' Lives

Riess: Women's lives could be so limited, but from what you have said, your mother broke the mold.

Haas: She was an independent person who did her own thing, but the emphasis was on my brothers' succeeding, much more than on me.

When I married I could see that Walter, Sr., when he left work at five o'clock, it was like he closed the book when he came home, and he talked about things that he thought that Elise would be interested in, but never discussed anything about the office. Then I came into the picture, and when I was taken to Levi meetings or Levi parties I didn't know who any of these people were, or what they did, or what the business did. I really felt sort of lost.

Later I started being given responsibilities on various boards, and I was faced with budgets and financial problems, and

I'd come home and discuss them. When my Walter realized that he really had deprived me of all this side of his world he began to help me, and also he talked to me about business at Levi's. Then when I went to the meetings and social things which were associated with the business, I knew more what was happening and could be a normal human being.

It wasn't just me, it was the way men treated women from our background, because this was the forties, and that's a long time ago. Women didn't have jobs, except primarily for secretarial work. They weren't running the show certainly in those days, or very few were.

Riess: But wives have long been considered the power behind the throne. How can they be if they don't know what's going on?

Haas: It's funny, because this morning I heard one of the Republican presidential candidates already discussing when he was in the White House what part his wife was going to play. I thought, "Wow, you are jumping ahead a bit." [laughter]

Walter enjoyed helping me in these things, and I've enjoyed giving my amateur version of how to do things, and it's been great. Like his father, he used to separate his business and family life. And his father, as you read over and over in Elise's oral history, turned off for music and art, and Walter decided to do that too. Well, my Walter became better at it, but he was sorry, just the way Walter, Sr., was, that he did that.

They had a little mold. [laughing] They were stamped out of the same mold.

Riess: I wonder, when Walter married you, did he think that you were going to fit the same mold his mother had been in?

Haas: I don't think he thought ahead on that. I really was geared to getting a job, but when I came to San Francisco the word got out to me that someone who was a Haas didn't take a job away from somebody else. If I wanted to do volunteer work that was fine, but not to go and apply for a paid job. So I decided I would go for the volunteer part, and everyone was happy.

Riess: Did the word come from the family?

Haas: I don't know where it came from, but other women said they had the same message, too. It was sort of understood that people who did not have to work shouldn't take a job away from someone who would need it. Now, of course, that's completely different. No one feels that way. But in those days, they did.

Today women are leaders in almost all professions and sectors. It's been a long, difficult struggle. In some areas there is still a lot more work to be done, but I'm so pleased with many of the changes during my lifetime.

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IV EARLY MARRIED YEARS

Getting a New Life

Riess: Who of the family took you under their wing when you and Walter were first married?

Haas: Nobody. [laughter] Nobody. I mean, everybody had their own lives. When we came out after our honeymoon we were waiting for an apartment on Scott Street, right near here, about two or three blocks away. So we stayed in Walter's parents' house in Walter's bedroom, which was kind of cozy.

Walter would leave at eight in the morning, and I'd have the whole day to myself. I didn't have any friends, I didn't know anybody. Elise in her oral history said that she really sort of neglected me, and thinking back she was sorry, but she hadn't been feeling very well. Once or twice I tried to go and say good morning, but I was told that she was busy, or she was on the phone. After awhile I gave that up.

So I'd get in my car and I'd drive around, and I'd get lost. After a while I thought, now, I must do something better than this. I started volunteering at the San Francisco Museum of Modern Art and from there I made a few friends, and then they invited me into Children's Theater so I made more friends.

Riess: That's an appalling picture, you installed in Walter's room in his parents' house, and he off to make his mark, and you left behind. Did that mean you came down and made your own breakfast?

Haas: No, I went down and was served. It was a very formal house. They had three or four in help. That part didn't bother me. I just felt lonesome, and it wasn't like you'd sit down and phone your friends in New York and gabble and find out what the latest gossip was and so on.

Riess: No Wheaton girls in the area?

Haas: Well, I didn't find them until later.

My mother was very supportive, and she wrote a lot. It was part of growing up, I think. It was all right. When we finally moved into the apartment at 2211 Scott Street it was like playing house. I really wasn't a very good cook, but we managed. That was nice.

After a while, when we were still looking for someplace to live, we found the flat on Jackson Street, 2143 Jackson. It was a two-family flat. I don't remember anything about the people under us, so they must have been fine, but we had a horrible landlady who lived within two or three houses of us. She practically sat at the window watching to see what we were doing.

Pretty soon, as we had children, we were too big for that flat. We were on a million floors, and it was difficult, so we started really seriously looking for a house.

Riess: Was Walter being helped financially, or were you living within his income? After all, they could have started you out in a house.

Haas: We weren't ready for a house, really, until we lived in a flat and realized it wasn't what we wanted.

Finding a House

Haas: It took us three years to find this house. Walter went to pay a condolence call on Leon Livingston's widow. He [Livingston] was head of the advertising agency that handled the Levi's account, and had died suddenly of a heart attack, and his wife was living here. Walter said the whole time he was visiting the widow he knew this was just the place I wanted, and that we'd been looking for.

Then we had to wait and see if Mrs. Livingston wanted to move. She was obviously in shock and didn't yet know what she wanted to do, and especially since she was a friend we had to be so careful. Somehow we muddled through, and I was able to see the house, and the minute I saw it I also knew it was just what we wanted.

Riess: This is called by architectural historians the Chase Grover house. Who were the Chase Grovers?

Haas: The Chase Grovers were the people who built the house [in 1939]. Then the next people in it were the Livingstons.

Before Mrs. Livingston moved in here she had been one of the people down in Cow Hollow who had signed a petition to have this house torn down--this was when the Chase Grovers had finally built it--because it was so ugly. It was the only house on the block, and it looked like a railroad train. Then she herself bought it. [laughter] So she used to laugh about it.

Anyway, the Livingstons had two children and we thought, well, if they had two children here, we could too. Finally we broke through and we bought it. We didn't want anybody to know how much it had cost, because it was considered very expensive in those days. So we kept it very secret.

Riess: And what was it?

Haas: It was \$68,000. In those days (around 1943, I think) it was a lot. But now if we put it on the market it would really be something!

Riess: The Chase Grovers? Did you meet them?

Haas: No, but they gave us a film of building the house, because they figured once they sold it, it didn't mean that much to them any more.

Riess: Did they talk to you about [William] Wurster, the architect?

Haas: No. They just mailed the film to us one day. I don't think we ever really met them.

Riess: And the Livingstons, did they love it?

Haas: I guess. We didn't really talk about it either. We felt so relieved that she let us buy it.

As time went on we have made adjustments, not to the outside, but right where the piano is here there used to be glass doors out to the solarium. We decided we wanted that more enclosed, and with cupboards and storage room. Also we did the kitchen over twice. And there were two maids' rooms that we made into one decent-sized maid's room and a walk-in closet for storage off of the kitchen. Otherwise--those are the only changes. Except we also redid the solarium recently to make it more versatile and attractive.

But we're so lucky to have an elevator, and we've used it a great deal. More to put suitcases in and not have to lug them up

and down the stairs. We've a lot of stairs. It's really three flights, so it's great to have the elevator when we need it.

William Wurster, and Thomas Church

Riess: When you bought it did you care about, or know about, Wurster, that he was an important architect?

Haas: As time went on we realized he was, and we became friends. He would often phone us and say, "May I bring a client over to see your house? It's one of my favorites." [laughs] Since then I've heard other people say the same thing: "You know, Bill Wurster used to always bring people over because our house was one of his favorites." He must have said it depending on what the new client wanted because the lady who told me that had a big house and this is not really a big house.

Riess: By the time you moved in, did you have neighbors on both sides?

Haas: Oh, yes. Gardner Dailey built on this [west] side, and the Walter Heil family lived there. Now it is occupied by Faega and Dr. Wallace Friedman. And on the other side is a home built and remodeled by several architects at different times.

Riess: Have you ever had a problem of people building something below that would be an eyesore?

Haas: No, we've had friendly neighbors. We've been lucky.

Riess: And an unobstructed view always?

Haas: Yes. Except for a house on Divisadero which cuts off our view of the Golden Gate Bridge. It was there when we bought the house. The views from each floor in our house are always changing, and one never tires of them. There's even a view from the basement.

Riess: The garden is by Tommy Church?

Haas: Yes, and we have a little house in Atherton, and the garden there is also Tommy Church. It's a winner.

Riess: Did you have Tommy do it, or had it already been here?

Haas: It was already here. He was here once for some reason and I said, "I want to know if this garden looks all right. I'm scared it's gotten sort of wild, and maybe it looks too Italian or what." He stood there quite a while, looking. I thought, oh my God, what have we done, we've really ruined his garden. He finally said, "I like it just the way it is. Leave it." So we have.

It's a wonderful little garden. You can eat your lunch with the sun pouring in on you, or you can lie in the grass and tan and your neighbors aren't looking down on you. It's ideal, it has privacy, and a south garden is most desirable. We try and make our dining room the same green, so that it looks like it's part of the garden.

It's a great house. When we grew too big, and we really did get too big with three children, we put our oldest son, Bob, over the garage, and he thought he was "awesome" because he was all by himself there with a separate entrance. He liked that. Later we made it into a nice guest room. Earlier it had served as a cook's room because we had so many little kids and we didn't know where to put them all. But it all worked out.

Riess: Did the children play in that garden?

Haas: Yes, they played in it sometimes.

You can't tell children where to play. You get a room all fixed up as a playroom, and then they completely ignore it and they play in some room you don't want them to play in. But they liked the garden.

I remember once *Life* magazine was doing an article on Tommy Church, and they said they were sending a photographer. We were all excited and had the children looking neat and nice. It was just when all the wonderful summer fruit was coming in. I had splurged and bought it all, and we set up a table in the garden with the fruit.

But the person that was taking the picture took so long, by the time she was ready to shoot the kids had eaten all the fruit! [laughter] We never saw those pictures, either. She committed suicide, the lady that took the pictures. We tried to get the pictures from *Life* but I think they weren't labeled--they never could find them.

Riess: Was it ever published?

Haas: The article was, but our house didn't appear in it.

The War Years

Riess: You'll have to fill me in on the war years. Walter's service was here in the Bay Area?

Haas: He was called to duty the day after Pearl Harbor. He dressed himself in his uniform, and had the Sam Browne belt on wrong and everything else. [laughter] But he appeared at the Presidio and he said, "Walter Haas, Jr., appearing for duty." They straightened him out and redressed him.

Riess: Was it that he was drafted?

Haas: No. Harvard Business School sold a lot of the boys on doing a writing course. This was through the Army Quartermaster Corps. They'd send them material and questions: "You have an army, and it's in the woods, and it has to get from here to there." Strategy and all that. One time he had me typing it, and I discovered he had lost his army and he hadn't realized it, so we found the army again, put them back where they were supposed to be. [laughter] That work made him a second lieutenant.

One day he came home with his gas mask, and just before he came in the house he put it on and came up and scared the daylights out of Bob, who was about two years old. He could hear Walter's voice, but this was some scary man. I finally looked at him and said, "What happens to Bob Haas and to Evelyn Haas while you're in your gas mask and they're shooting gas out?" He said, "Well, that's the way it is." [laughter]¹

Riess: Do you think of the war years as a difficult time?

Haas: Well, I remember Pearl Harbor. Walter's mother had us over for dinner right after the announcement. We had my brother Jerry, and a friend of his who had been in the navy and was a submarine commander. His wife and their daughter were also at dinner and the young daughter was really petrified, she was convinced that in San Francisco we were going to be bombed. That was one side of it.

Riess: And blackout curtains, and ration books?

¹Also see Walter A. Haas, Jr., *Levi Strauss & Co. Executive, Bay Area Philanthropist, and Owner of the Oakland Athletics*, 1995, Regional Oral History Office, University of California, Berkeley.

Haas: Yes, we had blackout curtains. And ration books--I remember we saved and saved and saved because my father was coming from New York, and we were going to have roast beef. The lady who'd been with us for a hundred years cooked the meal and overcooked the roast beef. We were heartbroken. It was like we had broken a priceless vase!

Friends, and Parties

Riess: By that time had you more of a circle of friends?

Haas: Oh, yes. One day early during our marriage we went to a cocktail party where I realized I knew more people at the party than Walter. That was one of my happiest moments! I had arrived, I had finally broken the sound barrier, and so from then on I started doing things with people, and I had no problem. It was great.

Riess: What was the circle that you found friends in?

Haas: Well, Wally had his college friends, and his Harvard Business School friends, and then he had a certain number of old friends that he grew up with, like Al Schwabacher. As kids they used to be in the egg business. They'd raid their grandmother's chicken house, and then they'd sell the eggs to her! [laughs]

He had a whole group of his friends, but I had my own little group of people I'd met on the various boards. Then I became friendly with the wives of his friends, too. That part took a while.

We used to give really fun parties. I think of two that really stand out. We were in the country, Atherton, and had an idea for a party. Well, first I should tell you I had made a large mosaic fountain with pebbles and shells, and children's teeth.

Riess: You did that?

Haas: Yes. I only made one. It was really hard. You had to lie on your stomach sometimes to put the little pebbles in, and you could only work about a square foot at a time, because you had to keep the cement wet. It was very tiring.

For our party we decided that rather than have the fountain spout water we would make a gimlet fountain--I don't even know what a gimlet is now, but we had a gimlet fountain. You rented a gadget, and you made your mixture and put it in, and it kept flowing around and around. Our friends had a great time.

However, Walter's father and mother came to the party, and his father was shocked. "I never had a son that did anything like this!" That was kind of a memorable party.

And then we had another one called a brown bag party, and I don't know where we dreamt this one up. Everybody was told to put a costume in a brown bag. The men would bring a men's costume, and the women would bring a woman's costume, in a brown bag. And when they came we put the women's bags in one room, and the men's in the other. Then we gave them drinks, and at a certain point we said, "Now, go take a bag and put on what's inside the bag."

Well, we had a feeling about our friends, so we had a few extra bags, "safe" bags, because some people just brought a little g-string or a tiny bra, or just a horrible costume, and so we wouldn't make our guests ruin their evening that way.

I remember I had a bag somebody had put together with panties and a long underwear shirt. I was so embarrassed when I had to go in and tell the caterer it was now time for dinner. [laughter] After the party ended people had to go back to get their real clothes. What a mess! The next day we found things all over the house!

One woman thought she'd be very funny and she set the clocks ahead and set the alarm so we were awakened at about five in the morning.

Riess: [laughs] It sounds like summer camp.

Haas: [laughs] Yes. It was a lethal summer camp!

Ice-Breaking Advice

Haas: And then for our twenty-fifth anniversary--this was a fun party too--we asked everybody to send a photo of themselves twenty-five years back. We used those for place cards. We had the party at Trader Vic's. The people that hadn't really made their way in the world, they'd send themselves as aviators during the war, all their glamour pictures. And the ones that were really successful just sent unexciting pictures, because they had nothing to prove.

You need something to break the ice when you give a party, and especially if you have a lot of friends that don't know each other. I often use cartoons from the New Yorker for place cards. You have to know the person a little bit, because you have to know what

they're interested in. But if you've put a golf cartoon in front of a person, then the girl on his left or right can know what topic to talk about: his table card shows he's into golf, and she received a skiing one, so they are all set.

A couple of weeks ago when I hosted the large dinner for major donors for the opening of the museum [SFMOMA], I found a whole bunch of cartoons having to do with art. So everybody had one. That really worked. Here were a bunch of people who didn't know each other at all, and we didn't know them, so I couldn't be personal, but at least they were all interested in art because that's why they were there. And it really made the party.

Riess: What a lot of trouble!

Haas: It's a lot of work.

Riess: You kept back issues of the *New Yorker* to cut up?

Haas: I used to do it quite often. In fact one friend of Walter's said, "I always know when I'm going to be invited if I see a cartoon that just fits me." [laughter] I don't do it as frequently now, but for years, if I'd see a good cartoon I'd just cut it out and save it for the next dinner party. A lot of them are in a folder in the basement, and that makes it a little easier. But it makes it fun.

Riess: Walter and you had two really different circles of people, and by marrying you made a third circle.

Haas: Eventually we were both spread so thin that we were on a million different boards, whether in the East or here, so we had an even wider circle of friends, which makes it really interesting and stimulating.

It always kind of amazes me--I'll go to a World Wildlife meeting, and we'll meet at the Hearst Castle, and there will be a really good friend of mine from the Wheaton board and we'll go running around and sometimes find two more Wheaton people. That's quite amazing for out west.

And the same thing happened to Walter. He'd be someplace and he'd see somebody from Harvard Business School, or from some other part of our lives.

V CHILDREN, SCHOOLS, AND VACATIONS

Babies

Riess: Let's talk about your children. Did you and Walter plan how many children you wanted?

Haas: Oh, no, no. For the first one, Bob, we went to the hospital on April 1st [1942], just so excited. And we waited and we waited. I would have birth pains, and then they'd go away. Meanwhile, Walter sat out in the waiting room with all the other fathers. He'd hear the comments, "Oh, there's nothing to it." "How long have you been here?" "A day." "Two days."

But by the third day the doctors noticed that the baby's heart was getting weaker. They said, "I think we will have to do a Caesarean, we're not getting anywhere." So I had a Caesarean. And back then they had the rule that once you've had one Caesarean, you always had to have a Caesarean, which meant I had three Caesareans. They don't follow that anymore, and I don't know why they had it then, or why they changed it. Also, nowadays they have you out of the hospital two days after a Caesarean!

But Bob--one of the problems was they thought he was about a five-pound baby, but he was nine-pounds, two ounces, so they were a little off. [laughter]

Riess: How was it for you to be a young mother?

Haas: It was fine. I do remember, though, that when I came home from the hospital after each of the three Caesareans I needed help. In those days they had people called practical nurses--I don't know if they have them now, they may be doing more important things.

Anyway, one nurse was very possessive of our new baby Bob. I was feeling a little possessive too, but she didn't let me get very

near him. One day she said she had some errands to do, and asked if she could have the afternoon off. We were absolutely thrilled, but I was feeling sort of poorly that afternoon, so Walter said, "I'll feed the baby, there's nothing to it." He started in, and then he said, "Really, I don't know why we don't give him some more of this bottle, this seems so little." And he never burped him or anything.

You can imagine what happened. The whole bottle was down, and then suddenly back up it came, just like a fountain all over my newly-covered chintz chair. [laughter] We both just sat there and laughed, we thought it was so funny.

Well, when the nurse came back and we told her the story, all the while laughing, she was furious. "Her baby," and that we were so irresponsible! From then on she never left. We were thrilled when she finally was at the end of her time, but we were very casual about it.

Riess: And did you have live-in child care?

Haas: At times we did because we did a lot of traveling. But that was a transition from the kind of upbringing we had--Walter had had a nanny, and I'd had a mademoiselle. The child care we arranged when we were parents didn't stay with you all your life the way nannies did when we were growing up. And Walter and I didn't worry about taking trips, we always had home covered--we'd get somebody in, and it was fine.

I think now our children are even more conscientious and involved with their children. They don't have the kind of help we had, they do it all themselves. They have people to keep the house clean and do the laundry and the errands, but not to do things for their children. I think something in-between would really be the best solution, that if people can afford it they can hire others to help with household tasks and some child care.

Riess: Was Elise full of advice about childrearing?

Haas: No, she really didn't offer advice.

It was so different when we were young. My recollection is that we were presented to our parents in the morning before school, and we had a chance to visit with them upon our return from school. On the weekends, when the help had time off, our parents took us for drives in the country, or something of that sort, an outing.

Riess: It does seem a little sparse, doesn't it, as far as a relationship goes?

Haas: Doesn't it? Yes, but we survived. I think we made amends with our children. And our children made amends with their children. I think it's a very healthy thing to have parents be gone a little bit, and then they're appreciated more.

Town School, Burke's, and Marin Country Day

Riess: How did you make decisions about schools for your children?

Haas: We started Bob off in Grant School. I remember the first day I walked him to school. And as we were walking I looked at him and he was covered with big, red spots all over his face and his arms. He, I guess, was very nervous, and had broken out in hives. What to do? I went over quietly to the teacher and said, "Look, he's all right, I promise you." [laughter]

Riess: And then he went to Town School?

Haas: Yes. He finally ended up president of the student body, and at various times president of his class. We all helped him get elected. I remember us down on the floor making signs, "Haas for President!" It was fun, and he enjoyed it.

Riess: It looks like one of the first jobs you undertook was the Town School trusteeship, in 1955.

Haas: I thought that was wonderful. I loved it. They were night meetings, and often I'd come home at eleven or twelve o'clock.

Riess: Was that something you volunteered to do?

Haas: Oh, no, you're appointed, or asked to join the board.

One reason that I loved being on that board was that I learned so much. The board was composed mostly of men, and it was very stimulating.

Riess: When you say you learned so much, do you mean about how schools are run?

Haas: How schools are run, how men run boards, and how you work with the headmaster, dealing with faculty concerns, and raising money.

A good deal of a board member's responsibility is for the financial health of an organization, so raising money is a big part

of the responsibility. Every board you're on, you end up giving and asking for money.

Riess: Yes, and the board controls staff.

Haas: Except that in the early days board members weren't as involved with staff or the people that were running the institutions as they are now. I know certainly in the museum world we were a meek group. Now everybody speaks up, and there is much more interest in how an organization is run, and what decisions the leader is making. Sometimes it can be very challenging for the paid leader.

Riess: What kinds of children went to Town School?

Haas: In those days they were from wealthy families. And now, as all schools have learned, there's a real benefit in having a more diversified group, students from all races, colors, and walks of life.

Riess: Was that an issue when you were on the board?

Haas: I don't think so. I think the whole thing was just starting. But it's much healthier now the way it is. I know with my grandson, most of his school friends would never have been at Town School in those early days. And at Burke's they certainly were all from a little tiny economic and social circle when Betsy went there.

Riess: Did you get involved with Burke's?

Haas: Well, those little Burke's girls were pretty challenging for a while.

I can remember every Friday we'd bring out the list with their addresses and phone numbers, and Betsy would start phoning. She had a hard time. But by the time she graduated she was one of the leaders of her class, and the captain of one of the two teams, and all those important things. So she conquered it. She had been to Grant School for a few years and then switched to Burke's. It was hard for her at first because those little girls had already bonded during the first few years before she arrived. But she conquered it, and she had a good time.

Riess: When was Betsy born?

Haas: She was born about two years after Bob, in 1944. When we had a boy and a girl my father said, "You know, now you have one of each, and you've had Caesareans, you'd better not have any more." Well, that was like an invitation! [laughter] We did wait a few years, but suddenly we realized we were sad because we had nobody going to

kindergarten any more, so we had Wally! He's been a delight, as all of them were.

Riess: Did Wally go through the same combination of Grant School and Town School?

Haas: He started at Town School. Eventually he transferred to Marin Country Day School where he thrived. Years later he became head of their fund drive, and then went on to serve as chairman of the board of trustees. Marin Country Day is a very good school.

Riess: Was it a boarding school?

Haas: No, they had a bus, and all the students from San Francisco went over by bus.

Wally's Career and Family

Riess: Where did Wally go to college?

Haas: Young Wally went to University of Denver because he said he was interested in sociology and politics and history. He lasted through junior year and then got involved with a rock band, a very successful one called Sons of Champlin. We weren't too thrilled about that, but felt it was his decision.

After he did that for a while he came to Walter and said, "Dad, would it be all right if I learned the foundation business from working at Levi Strauss?" We were thrilled, and it turned out he was just marvelous. Everybody in the foundation world loved him. And soon he left Levi's and became the staff head of our family foundation for a while.

Then he and our son-in-law, Roy Eisenhardt, got involved in our baseball team. He was assisting Roy first and eventually took over the operations of the A's.

Riess: And he has a family?

Haas: Yes. Wally, our youngest child, was the first to have gotten married. He married Julie Salles, a wonderful girl who's a talented artist. Their first child was Simone.

Riess: Is Simone named for someone?

Haas: They went through the hippie period of the sixties. Julie had masses of beautiful blond hair and would wear long cotton skirts

and espadrilles. Wally had a beard, which he had for fifteen years.

That reminds me of a wonderful story. The first time we took Julie to Trader Vic's she loved it. So one day she decided she wanted to take a few of her friends, and she phoned and said, "This is Mrs. Walter Haas, I'd like a reservation for lunch tomorrow." "All right," they said.

She walked in, and Mike, the maître d', took one surprised look. She said, "I'm Mrs. Walter Haas." Well, he was wonderful. He realized that he was expecting Elise, and instead here was Evie's daughter-in-law. By his face Julie could see what was happening. She said, "I really am Mrs. Walter Haas, I'm the daughter-in-law of Evelyn Haas." Mike hugged her and said, "I'm so glad you're here." After that they had a wonderful relationship. She could phone any time and get a table.

But what were we saying?

Riess: I asked you about the name Simone.

Haas: Simone Grace was her name, and Grace was after our housekeeper whom they admired very much. They chose Simone because they liked the name.

Simone Grace was born the fifth of July. All through the weekend of the Fourth of July we were waiting to hear from them, and they had a midwife helping with the birth. Finally, I couldn't wait any more. We were at dinner and I said, "I'm going to phone and see what's happened."

So we phoned, and they said, "Oh, yes, didn't anybody tell you?" They had assigned somebody the job of phoning us, and in the excitement they forgot!

Simone has been a delight, and we love her very much. Her interest is in becoming a veterinarian. Awhile back she wrote a letter to the vet she uses and told him that she would like to come and work for him. He said, "Okay, come on Saturdays." She has worked in the operating room with him, and she's learning a lot.

Now Simone is attending a veterinary school across the bay. She has a wonderful way with animals. She's very gentle, loving and caring with them.

Then there's Charlotte, a blue-eyed blonde. She's currently a freshman at Kenyon College in Ohio. Charlotte is really a marvelous athlete, a very good rider, does jumping in horse shows

and wins a lot. She's also a good tennis player, and she loves volleyball.

Charlotte is also very family-minded. She will love to read all this because she cares very much about family. She has enjoyed helping Julie raise Walter and teaching him to ride.

Riess: Walter IV?

Haas: Walter III. He's very proud that there are three Walters: his father, his grandfather, and his great-grandfather. One day his father was telling him about Walter, Sr., and this was when he was a very little boy. He said, "Where is he?" "Well, he's up in Heaven. He died."

"What's he doing there?" I don't know what they answered to that, but they said, "You're the fourth Walter. Walter Senior, Walter Junior, Walter J. and Walter III." He looked at his father and said, "I don't think I can handle this." [laughter]

Walter is a very grown up young man. I remember when he was eleven he and a friend took his teacher out for dinner on her birthday. I asked, "Who paid for dinner?" He said, "We did." "And what about the tip?" "Twenty percent."

I asked, "How did you figure it out?" He said, "Grandma, don't worry, we did."

The teacher at Marin Country Day School, who is a marvelous Korean lady, returned the money to each of them the next day and said, "I want you to use this for your Star Trek collection." Wasn't that thoughtful of her?

I also want to tell you about young Walter's water business. Julie and Wally own some primitive property over in Lagunitas and discovered wells on the land. They were enjoying the delicious, fresh water and they started bottling it and giving it to their friends. Then their son Walter, about nine years old at the time, decided he wanted to go into business and start distributing the water. He lined up family members and other people to deliver water to and decided that the recipient of the money would be the California Academy of Science.

As a thank you, a small family party was given by the Academy of Science for Walter and a bronze plaque was put on the wall telling of Walter's gift. His grandfather and I got a great charge out of his little business.

Riess: That's a fine story. Do they live in San Francisco?

Haas: Yes, and they also have their wonderful house in Lagunitas. That house was once the hunting lodge, or so the story goes, of Teddy Roosevelt. I don't know if it's been proven, but that's the story that's told.

Julie loves landscaping and gardening and does a lot there. She's made the wooded area look as if it has always been that way. She's landscaping it so that it looks absolutely natural. Logs sprinkle water downhill, and all kinds of very wonderful things happen. Julie also is in great demand for her party decorations at large functions. Her workroom is the third floor of their home. Julie is a creative and talented artist in many areas. She has an ability to use colors in wonderful ways, and many people call on her often to lend her talents.

Betsy's Career and Family

Riess: And Betsy, how did she decide on college?

Haas: We took her on tour. We always took each child on a tour to visit the colleges they were capable of entering. We took her all over southern California and around.

She applied to Stanford. [laughing] Around that time we were on a plane going East and Betsy was with us. Walter discovered the head of Stanford's admissions office on the plane, so he introduced Betsy. After a brief conversation the man asked her what she was reading. She held up the book and, blushing, said, "Where the Boys Are."

We were convinced that that would ruin everything. But he was very tactful and he said, "Well, the best thing for you to do is read, read, read. That will help you the most."

Betsy did make it into Stanford, and she loved it, it worked out fine, it was a good experience. She was an art history major and was happy with her choice.

Then she decided she wanted to become a teacher, so about a week after graduating from Stanford she went to Cal and got her teaching credentials, and then went East to teach. At one point she was in Richmond, California, then Newton, Massachusetts, and she also taught in Washington, D.C. Finally she decided that she couldn't spend the rest of her life talking to little kindergarten, first, and second graders. She really found it very hard when she went out socially at night to keep up an intelligent conversation.

She ended up in New York City as a special assistant to the head of the Human Resources Agency. That was when she made up her mind she would like to go to law school. She was in her thirties then, but she did it. She went to Boalt Law School at Cal and graduated three years later.

It was at Boalt that she first saw Roy. The girl she was commuting to school with, Arlene Neilsen, had a class with Roy. Betsy hadn't gone out with him, but they'd seen each other. Then Betsy and Arlene went to a cooking class, and Roy was there, so that opened up the conversations.

One day, soon after, the telephone rang and it was Roy. He said, "I'd like to come over, I have some good news for you." She asked, "What?" He said, "You've passed your bar exam." Well, of course he was very welcome. They celebrated, and that was great, and so began their romance.

Riess: And he was in school with her, or was he teaching?

Haas: He was teaching.

Betsy holed up in her apartment one whole summer and just worked on the bar exam, morning, noon, and night. She really studied for it and we were very proud of her.

Riess: And has she been practicing law?

Haas: No, she married and had babies, so she hasn't, but I think a lot of boards are very pleased to get Betsy because she has the law school background.

Betsy and Roy have two children, Jesse and Sarah. Jesse was born in 1979, early in their marriage. A blond, the blondest thing you ever saw, so blond his hair was white. I had always teased them that whichever family had a blond child would get the whole inheritance. And they said, "Here, look! We've won it hands down!" [laughter] I said, "Well, we'll have to wait a while, it may turn brown." But we were all simply thrilled.

They discovered that Jesse had a heart problem, and when he was four and a half he had an operation. He's fine now, but it made Betsy very aware of all the things that can happen to people. Now Jesse's on the school tennis team and he's a tall, athletic, handsome young man. He's also discovered roller blade hockey and plays competitively every Saturday night. He is a star. Soon he will be attending college, which he is looking forward to.

Betsy has been a very conscientious mother. In addition she's been on the San Francisco Day School Board for many years, and also the board at University High School, which Jesse attends. When Roy was director of the California Academy of Science for five years she took courses and helped there. That was after his A's job.

In addition to teaching law, Roy worked in a law firm for many years, and he also was very helpful to us when we were buying property in Montana. Roy advised Walter a lot. Roy's a brilliant man who can build houses, cook, and run marathon races. He also plays excellent tennis and the piano. The only weakness he has is he doesn't like to fish. [laughter] In this family, that's very bad.

Riess: I wonder what it's been like for Betsy, daughter of such an accomplished mother.

Haas: Betsy has made her own way. She has not gone on any of the boards that I have been on, which sometimes is disappointing, but I think it's very wise. Right now her interests are her children's schools, and in a broader context the needs of children and families.

Both children are very bright. Jesse has learned from his father all the techniques of computers and can do what I think are the most amazing designing things on the computer, like chopping a head off and putting it aside, putting a better head in its place, enlarging or shrinking faces, and all kinds of things.

Sarah, who was born four years after Jesse, is artistically inclined and has her own special way of doing things. She holds her own in tennis, volleyball, and soccer, loves clothes, and is interested in learning to cook. She is also knowledgeable about the computer, as is Betsy. Sarah sparkles. She has a good sense of humor and she loves to laugh.

It's great fun to watch them grow up and see how they change. Sarah and Jesse have a warm relationship.

Riess: They live close enough to be in and out of your life?

Haas: Oh, yes. We live about five blocks away from each other. There's a hill between, but it's still very close. Sometimes I'll phone them and say, "I'm having trouble with the TV set, or the VCR," and by now they know everything that goes wrong so they just walk me through it on the telephone. And it isn't just Roy, Jesse can help too.



Walter and Evelyn Haas with Bob, Betsy, and Wally. Holiday Greeting, 1959.



Walter H. Haas, Robert D. Haas, and Elizabeth H. Eisenhardt, 1990.



"Happy Holidays" 1995

Riess: Have any of your children brought their children up in a religious way?

Haas: No. Well, Julie is Catholic, and Julie and Wally sent Simone to the Sacred Heart Convent. She liked the school very much. Simone was baptized before she graduated.

Riess: But what about an awareness of their Jewish background?

Haas: Betsy has taken her two to the temple on the High Holy Days, and they go to children's services, and now I guess they're starting to go to the grownup services. None of them have celebrated a bar or bat mitzvah. They will eventually make their own religious decisions.

Bob's Career and Family

Riess: Let's go back to Bob. Tell me more about him.

Haas: After Town, Bob went to Lick-Wilmerding. He did well every place he went. He is very bright. When he graduated from Cal, he was a Phi Beta Kappa.

Riess: Did he always want to go to Cal?

Haas: Not that we knew of. We took him on a tour to Harvard, Yale, Dartmouth, Amherst, and Williams. We said, "The only rule is, we will take you to all these places, but we won't tell you which one you should go to. This is up to you."

He kept asking us, "What did you think of this place?" "It was great." "Do you think I ought to go there?" "Now, you just make up your mind." Williams College really wanted him and offered him early entry.

Before Bob had made his decision Walter and I went on a trip to Hong Kong and Japan. While we were there we received a big letter from Bob in which he explained what he thought of each school. Then he said, "I've finally decided I want to go to Cal." Walter was sort of happy, but we were feeling badly that he wasn't getting a touch of Eastern culture and education. Later he went to Harvard Business School, so he received his exposure that way.

At Cal he gave the commencement speech. In it he introduced a cannon that since then is used at football games every time Cal

makes a touchdown. It caused a furor! And then in his speech he predicted that the faculty and the university were going to have to change and be more human, and fit in more with the times. His speech made the front page of the *Chronicle* the next day.

Riess: The sixties Free Speech era?

Haas: Yes, he predicted that.

From Cal he went into the Peace Corps in Adzope, outside of Abidjan, the Ivory Coast. I must say, I hated every minute he was gone. I remember at Christmastime Walter started playing a tape Bob sent, "I'm thinking of you," and I said, "Walter, turn it off. I cannot bear it." Bob thought he had one of these terrible diseases that you get, with big worms inside you [schistosomiasis], and we were very upset. The minute he came home we had him tested for all these diseases and he came out all right. Those were not my happiest moments, but I think he learned a lot.

Then, after Bob received his master's of business degree [M.B.A.] from the Harvard Business School, he was a White House Fellow. On that fellowship one serves under a cabinet member. He had one half of his term under Nixon, and one half under Johnson. It was a wonderful experience and he made a lot of good friends.

Riess: How did Bob meet Colleen?

Haas: Bob met Colleen Gershon because he was on the University of Pacific board, and Berndt Kolker, Colleen's uncle, was also on the board. He took a shine to Bob, so he arranged a dinner where Colleen would be present and he introduced Bob and Colleen. At first Colleen couldn't go out with Bob because she was dating somebody else, and then she phoned him one day and said, "I need some advice about getting a job. Could we meet for lunch?" And their romance started from there.

Colleen went to Stanford Law School upon graduation. While attending law school she worked for Charles Garry, a radical criminal defense lawyer who defended the Black Panther party.

They were married here, in our house. That was their wish. We had everybody up on the third floor, and took out a lot of furniture and doors so the three rooms flowed into each other. It was mid-day, about one o'clock, which was a sort of different time for a wedding because no one knew what they were going to be fed. They served finger food and cake, and no one went home hungry!

Bob's very good friend Rabbi Uri Herscher conducted the wedding service, which made it very nice. He is a wonderful

person, and we all respect him a great deal. Some of the relatives were present, but Walter and I were told that we couldn't have our friends because it would make too many people. [laughs] All during the service I kept seeing little holes where couples could have been tucked in. It was a very nice wedding. And Walter and I were so pleased that Bob and Colleen wanted to be married here.

Riess: Wally's had been the first wedding?

Haas: Yes, Wally's was the first, and he had it over at Suey and Dan Weinstein's house in Sausalito. The service was conducted outdoors on their deck overlooking the bay. Because of the two religions they had a Unitarian minister officiating.

The wedding was lovely, but at some point during the reception Wally suddenly decided he'd had enough of it, and he said, "Come on, Julie, we're leaving now." [laughter] She said, "But I have a going-away outfit I want to put on." He said, "We don't have time," and he whisked her away. But we've all learned since then that that's the way Wally is, so we've laughed about it.

Bob and Colleen were already engaged when Wally and Julie announced their engagement, but I think they decided it would be a nice thing not to say anything until after Wally and Julie were married. The day after the wedding they came over to tell us they were engaged. Betsy and Roy's wedding was much later.

Riess: Why was Bob on the University of Pacific board? Didn't he go to Cal?

Haas: Yes. Well, he's bright and they wanted him. He was also on the Mills College board. That was wonderful because Walter, Sr., was also on the Mills board. I always got a kick out of that. I told you I almost went to Mills. I saw a catalogue with a dreamy looking young man and a girl standing together looking at each other in front of the dormitory door, and I thought, Oh, that's where I should go. But I didn't.

Riess: Bob is the one who's stayed in the family business?

Haas: Bob, when he finished his M.B.A., took a job with McKinsey & Co., Inc. It was good training for his later jobs. After McKinsey, Bob went to work at Levi's.

Walter and I were always so proud of Bob's innovative work in leading Levi's. He works extremely hard, his employees respect and like him, and he has clearly taken the company to new levels. Levi's has been extraordinarily successful under Bob, and not only

financially but he has continued the company's strong tradition in corporate social responsibility.

Bob and Colleen have one child, Elise, who is a brilliant young girl, as sweet as she is bright. She reads continuously. When the family goes away they pack a separate suitcase with books for her. She just reads, reads, reads. She was at Marin County Day School, and the principal there said she didn't really have to attend school any more, that if she just continued her reading she'd be all set for life. Her closest friends are the horse show girls she's with day and night.

Riess: Where does her intensity come from?

Haas: Colleen is obviously very bright, as is Bob, so there's a lot of brain power. Colleen's mother was a teacher, and bright also. Colleen is a devoted mother, and she has put a great deal of herself into fostering Elise's career in riding.

After Marin Country Day, which Elise attended regularly because at that time she was just starting her riding, she wanted to find a high school that would allow her time off to pursue the riding. By that time she was into riding in a very serious way. She did very well with that arrangement. She worked hard at her studies, and many of her exams she had to take long distance, but still she received straight A's.

She and Bob, her father, have a great relationship. They always seem to be sharing jokes and are very close.

Now Elise has graduated from Branson and has been accepted at Harvard. However she's taking at least a year off to ride and compete before attending college. And at the place where she is, in Southern California, they have a large stable of horses and work individually with trainers.

Bob and Colleen spend a great deal of their time down there so they can be together as a family.

Riess: It sounds like the riding is much more than the typical adolescent passion.

Haas: Yes. I think she really has the goal of possibly riding in the Olympics.

Summers in Atherton, and Family Camping Trips

Riess: In the beginning you and Walter went to Atherton for the summer?

Haas: We bought a little house there soon after we were married because Walter said, "It's too damp, it's like winter in the city, and everybody lives in the country in the summer." So I went along. It was fine.

Riess: There were some family houses there already.

Haas: Yes. We'd go over for meals at times.

Riess: Tell me about the house.

Haas: I wanted something small and simple. We saw this house, and it had three bedrooms and a living room and a kitchen, and then we added on a little garage and put a bedroom there so we could have one person in help. Then as the years went on we realized it would be nice if we had a swimming pool, so when Bob was in the Peace Corps we had a swimming pool built. We sent him pictures and he showed them to all the people that he worked with in the Peace Corps, and they were so fascinated by the pictures because all the workmen on the project were African-Americans!

It worked out fine, that pool was the best thing, and we just didn't understand why we hadn't done it sooner. The Circus Club was about three blocks away and it had a pool, but our children confessed that they really didn't know those children very well because they came down for such a short time, so our having a pool was much better.

Riess: Did you have tennis courts, or were they in the family compound?

Haas: No, tennis hadn't really entered the picture by then. Walter used to play at the Circus Club, as I did on occasion, but we mostly played at the Atherton schools tennis courts. We didn't need our own court, not for my kind of tennis.

Riess: I thought you played highly competitive family tennis.

Haas: Well, it's developing more now. It was always uneven because Walter was so good. But now we have Jesse who's good, and Roy who's good. Sarah is getting interested in tennis and may be a contender. One year we sent Wally to [John] Gardner's tennis ranch and he really developed into a very nice tennis player from that. His daughter Charlotte is coming up too, she has beautiful strokes, and Walter III is taking lessons and shows promise.

We always, when they were growing up, took our children on camping trips. Each child was allowed a friend, and that was always very nerve-racking until they decided which friend to ask. They'd have to discuss it with us because we had to be sure that friend would fit in and wouldn't get homesick when we were thousands of miles away in the woods. Usually each year a different friend was invited. The boys battled with the girls, but that was very normal and fine.

We went to Montana, and took a trip in Wyoming, and Oregon. We had another trip with some of Walter's college friends and their children in the Sierras. It was partly hiking, mostly riding, and lots of fishing.

Riess: Did you do all the organizing?

Haas: Well, everybody pitched in. Walter did the arranging with the guides, and the guides brought all the tents and the food and the horses. Really all we had to do was bring our bodies and our belongings and a sleeping bag, rain clothes and fishing rods.

Riess: There would always be guides at the other end?

Haas: Oh, yes. We didn't do this on our own, believe me.

We had a lot of adventures. One time we decided we'd change our trip a little bit and come home a different way, and that when we arrived at a certain point where there would be civilization we'd phone and have them meet us there instead of the other place. Well, it turned out there was an earthquake in the area while we were on the trip, and so the fact that we didn't arrive at the spot we were supposed to had everybody in a state.

Another time we hired a guide, and the lady who had used him for years also tried to sign up with him, and it couldn't be worked out because he had signed with us first. Well, in the middle of the trip her party ran out of food and she sent a wrangler over to our camp and he took away practically all our supplies! The last two days we lived on whatever fish we could catch--we had catsup to put on it, and that was about it.

Of course we all survived, and it probably was a good experience, but the whole conversation kept coming back to what our favorite restaurants were, and what our favorite foods were.

Riess: Two-week trips usually?

Haas: About ten days. By the end of the trip you were ready for the bathtub and your own bed.

Riess: The children didn't rebel?

Haas: Oh, they loved it. It was marvelous.

Walter wanted the children to be neat campers, and one day he got quite angry and said, "You children leave your tents in such a mess. I want you to clean them up, and after that we'll go off fishing." (Usually the plan was that we would be gone for the whole day, and then we'd ride back.)

Well, when we came back one of the tents was just the most God-awful mess. He started giving the children a scolding, and it turned out that they had taken candy into their tent, and a bear had smelled it and gotten in and was looking for the candy and had rummaged all throughout the tent! What a mess!

Riess: Well, the camping sounds like a wonderful family activity. Did you ever take the children East to meet cousins?

Haas: When Bob was four and Betsy was two I took them and Grace Aldaya, our housekeeper and cook--she lived with us for sixteen years--to New York on the train. In those days you traveled by train, and we spent three days eating chicken sandwiches, milk, and vanilla ice cream because that was about the only thing on the train's menu that the kids liked. They met their great-grandfather and grandfather--neither Bob nor Betsy, of course, remember them now--and a few cousins who were in the East. I think it was a good idea, but I'm not 100 percent sure!

Riess: It didn't continue as a tradition.

Haas: No. We were just wrecks by the time we arrived home. You put a child in that kind of a situation, the long train ride, and then get him off in Chicago where you have a whole day of wandering around in Chicago--and they were really too young to go to the Art Institute or Marshall Field's, so we had to figure out things to keep them busy--well, it was too much.

Riess: When they got older did they sustain a relationship with their East Coast cousins?

Haas: Yes. Susie Wolf, who was sort of brought up with Betsy because they were about the same age, and her mother Peggy Wolf and I were very good friends. Susie came out and went on one of the camping trips as well as to Europe with us. She loved it. Then the whole Wolf family came out at one point and visited us in Atherton. Betsy and Susie are still good friends, as I am with Peggy and John.

Zane Grey Property in Oregon

Haas: Then we had Oregon. Before we ever had children we used to take camping trips with some of our friends. One of the places where we stayed was the Zane Grey property on the Rogue River. We camped there.

Riess: Zane Grey had lived there?

Haas: He had places all over the world where he fished. And Winkle Bar was just part of going down the river. You would choose wherever you could camp.

One day a man phoned Walter and said, "You've always said you would like to have some property on the Rogue River. I've got something for you." Walter said, "Well, the only property I'd be interested in on the Rogue River would be Zane Grey's property." So they said a few nice words and then hung up.

A couple of days later the man called and said, "I've got it for you." Walter said, "What do you mean?" He said, "I spoke to Zane Grey's son. They need the money and they're willing to sell their property on the Rogue River."

Next time they talked Walter asked, "Does it have drinking water on it?" The man said, "Yes, at least Zane Grey did. It's up to you to find it."

Walter said, "I have to think about it. We're going to New York. When I come back from New York we'll discuss it again." He said, "Oh, you can't do that, it will be gone by then." So Walter made an executive decision and said okay.

Later that day when he arrived home we went upstairs to have a cocktail before dinner. He made me a strong one and he said, "I have some news for you." I said, "What?" He said, "You are now part owner of the Zane Grey property on the Rogue River." "What!" He said, "Yes, and you'll really enjoy it."

I said, "Well, you can take all your party-loving friends up there. I'm not going to get involved." [laughter] Of course, what happened was that we all got involved and had a lot of fun. We built a very small cabin, a one-bedroom cabin. The children all came up at various times, and we had friends visit, and we used to have fabulous parties under the trees. Oh, we really had some marvelous experiences at Winkle Bar.

Riess: It was a property with what on it?

Haas: Nothing. It had no road, no electricity. It had a few very badly damaged cabins, and that was it.

There was a man downriver, Deke Miller, who had a little one-motor plane. He heard that we were coming down--news travels very quickly, although there were no telephones. We knew he was going to come and see us in his plane, and we were very worried about his landing.

We hurriedly organized a work platoon. Betsy had a friend visiting, and Bob had a friend too. Together we mashed down what was supposed to be the runway, and we put out paper plates with rocks on them and marked the strip that way.

Sure enough, soon we heard the airplane, and Deke circled and he circled and he circled, because nobody had ever landed a plane there. He finally landed, and when he emerged from the plane he was shaking all over because it was so rugged and scary. After that we bought a Jeep that cut grass and we made it into a real landing strip. We used to arrive that way, or by boat.

In later years our friends Vernon and Marion Goodin came up to visit, and something happened and their plane crashed. There we were waiting on the field and we saw the plane crash. We ran out the length of the field and discovered they were all right--I think they may have had a scratch or something, and she broke the band on her wristwatch, nothing else. But the plane was completely demolished. Fortunately there was a doctor in one of the passing boats, and we had him look them over and he said they were fine.

That evening we sat up and we talked and talked and talked. I said, "You know, word gets up and down this river so fast, people coming down in boats will immediately discover the crash." We figured we were going to have to get up early and cook up a storm for all those people.

And it was absolutely like I'd been given a script! The next morning, about eight o'clock, boats landed and people hiked down from the trail. They wanted to know all about everything that happened and see the plane. Many pictures were taken. But we didn't sleep all night, the four of us. We were badly shaken.

Riess: Is the place on the beach?

Haas: There's no beach really, there's only shore. You walk up a steep hill and then there's a flat area. The airstrip is a requirement, and very scary.

We had a lot of adventures. One time Betsy and I and our Lab were in the plane with the pilot. It was a one-motor plane, a Cessna 206. We were above the field and we could see that the sprinklers were on. So we had to keep circling and circling. But all the time the tears were coming down our cheeks, we were so frightened.

It was decided that we couldn't land, and that Gerald Frey, who was the caretaker, was someplace else and had forgotten and left the sprinklers on. We flew all the way back to Grants Pass again, and we returned a little later, and by then someone had turned off the sprinklers and we could land. But it was scary.

Riess: Was it great fishing up there?

Haas: When Zane Grey had it, it was marvelous fishing. He would station his Chinese help at various places on the river and have them just sit there with a rod so that no one else would get the good holes.

Riess: Isn't it a very fast river?

Haas: Yes, but there are marvelous places. Steelhead fishing is different from trout fishing. The fish wait in different places, so you learn where to cast and then hope for the best!

One time Esther Heyns and I came down the river by boat with one of the guides, Larry Mullinnix. Our husbands weren't with us because they had gone to an Oregon-Cal football game. I said, "When are we going to start fishing?" Larry said, "Well, you could start now." We had both decided it would be so wonderful to have a few enormous fish greeting the men.

But when we looked we discovered that no one had remembered to put the rods in the boat! [laughter]

We knew the men would never let us forget it, so we decided we'd go as fast as we could, and maybe we'd meet the airplane that was bringing in the supplies. We'd get them to fly out, find our rods, which were left in the truck, and bring them down. We did meet them, but somebody had already discovered that the rods were in the truck, and they had sent the plane ahead so that the rods were there when we arrived.

Riess: Who was Larry?

Haas: He was one of our guides. The main person who made Walter really interested in fishing was Prince Helfrich, and his sons have all become guides since then. I don't know where we met Larry, but Larry was somebody who absolutely loved the Zane Grey property in

Oregon. We built a little guest house on it quite a few years ago, and he and his wife, Trisha, come up and fish and work around the place. It's sort of their second home, which is nice. They look after the property for us now.

Riess: Has the area changed a lot?

Haas: Oh, yes, now the river is just like a freeway of boats! We used to sit on our porch and be so excited to see a boat go by. Now you follow one boat with your eyes, and along comes another behind it.

There's some rough and wild water around Winkle Bar. One time Walter took a little rubber raft down the river, and he had Bob with him. They made it, but it was pretty exciting. There are some very difficult spots.

Social Clubs and Drinking

Riess: What about that reference you made to Walter and his party-loving friends?

Haas: It's interesting, and we've talked about it. Years ago it seemed as if everybody drank more, and I think we all had much more fun. We used to have parties all the time, and we'd dream up things to celebrate. Now everybody's so careful what they drink, and I know we feel better for it, and it is the right thing to do. I guess this is very California.

Riess: Thinking about men getting together and drinking, did Walter belong to the Bohemian Club?

Haas: He did. I don't know quite what the timing was in relation to that, but he belonged to the Bohemian Club and the Pacific Union Club [P-U Club].

He eventually became president of the P-U Club, which was quite an honor because, number one, he was the first Jewish member, and secondly, to have a Jewish president was unheard of. Now they have some other Jewish members.

Riess: Did he make the religious issue a cause when he joined?

Haas: He brought it up and said, "If I join, I'm not going to be just the only one. I don't feel that solves anything." Gradually, over the years it has changed. It was the times, too, it wasn't completely Walter.

Riess: You mentioned Roger Heyns earlier.¹

Haas: Roger came up to Winkle Bar many times with his wife Esther.

Once there was a big flood up there--tree trunks and dead debris and everything came up practically onto the house. Roger and I decided we would make a modern sculpture. We got some saws and hammers and nails and somehow joined these terrible-looking pieces of wood and created crazy things with them. We were proud of this whole venture, but Walter was angry because he said it wasn't what was supposed to happen in the wilderness.

Riess: Did Walter belong to the Family Club?

Haas: That was Walter's first club, and he liked that very much. That was so convenient because the Farm was in Woodside.

Riess: Have you belonged to a woman's club in San Francisco?

Haas: No. I was invited to join Town and Country, but we belong to Villa Taverna, and when I want to entertain at lunchtime that is so easy. And I also belong to the Cal[ifornia] Tennis Club. They recently bit the bullet and remodeled the Tennis Club, put in a garage, so now it's the most popular place in town because you know you can always park there.

Wade a Little Deeper, Dear

Riess: When did those fishing vacations begin? It surprises me that you are so sporty.

Haas: For a while Walter called me a hothouse flower from New York. I don't think I was. It's true that when I was growing up we never did much outdoors, but I like nature.

When we first married I'd go out in the boat with him when we'd go down a river, and I'd sit there reading a book. I finally decided this was a waste of time, so I started learning to fish. Walter taught me, and the guides taught me. Then I had my friend Gwen Cooper, and her husband Joe, and the four of us went up to Labrador fishing.

¹Roger Heyns died on September 9, 1995.

Joe had read about a place in a magazine. It was very hard to get there. We had to keep changing planes, and at each stop we got into smaller and more precarious planes. When we arrived we found that the place was a shack. The bedrooms were even smaller than you lived in in college. There was a light bulb in the ceiling of the room, and maybe one chair, and some hooks on the walls, and that was it, plus two beds. And one bathroom down the hall was for everybody.

The man who ran the place was in his white undershirt, which wasn't so white, and there he was serving the food and everything else, as well as cooking. It was pretty rugged. But when you're fishing you get hungry, so we ate anything and everything.

Riess: Why was it more desirable than anything you could find in the States?

Haas: They had big fish there and they were hard to catch.

I remember one of the first few days we were standing on a rock fishing at this place, and the water was boiling. When it became lunchtime, and the guide started to leave, he remarked, "She's not going to catch any fish." He meant Gwen.

But they didn't know Gwen. Gwen said, "I'll be there in a while." I stayed with her, and sure enough, when they were all eating lunch she caught an enormous salmon.

The fish were big, but the guides were very unprofessional. We'd have cocktails and dinner and then go out fishing. Walter didn't like the idea of the guides drinking if they were going to take us fishing in small boats in the rough water. He told them so, and was not very popular.

Coming home on the plane, Gwen and I started talking. The night before, when we signed the guest book, we noticed that there was not one female name included. We both agreed that it was really too bad, that women were missing a lot by not going fishing and enjoying the wilderness. Even though we had terrible living conditions, we had really had a good time, and it didn't matter.

We talked some more and decided we'd write a book, hopefully to get women interested in fishing. This was early in the game, the time when men did everything but women were supposed to stay home in the kitchen. All the way home on the plane Gwen and I planned how we were going to do it and who was going to write which chapters. We had it all in our mind and knew exactly what we wanted to do. We agreed to meet three weeks from then and each read our chapter.

Well, we met, and she read hers, and I was quiet. Then I read mine, and she was quiet. We could see that we didn't gel at all. She wrote in a very flowery style, and I wrote much more like Hemingway, bang, bang, bang, no adjectives or anything. Each was waiting for the other one to say, "Well, you write the book then," but we both wanted to do it so badly that we wouldn't give up.

We finally agreed that the only solution would be for each of us to change our style a little. I would get more flowery and use more adjectives, and she would cut down on the description. So we did, and it worked out better. Near the end we had an editor who spent a weekend revising the sequence of the chapters. He didn't write any of it or change anything except the order in which it was written.

I had a friend in New York, Nick Lyons. Nick was the one who kept encouraging us. Every once in a while we'd say, "Oh, we can't do this," or "It isn't working." He'd say, "Now, keep at it. No women have done it, it will be good." He kept us going.

When we sent him the finished script he said it was written in the wrong person. "You've got to change it all and put it in the first person or the third person," or whatever it was. We rewrote it, I think, three times, which was most discouraging.

Riess: Re-typing it each time?

Haas: Yes.

Riess: You didn't have a computer to do that.

Haas: No, this was in 1977 or '78. I used a big legal-size yellow pad. I don't know even at this point that I'd write it on a computer. [laughs] Maybe by the time I write my next book I'll do it on a computer!

When we finally finished it I phoned Nick and said, "Now, will you publish it?" Well, he got cold feet and instead suggested other people we should contact.

One day I was at a *San Francisco Examiner* awards ceremony where Walter was being honored with other citizens of San Francisco. Hal Silverman, who headed Examiner Books, came by. He asked what I was doing and I told him. He said the *Examiner* had a publishing company, and he thought they might be interested, and to send him the script.

Well, I was so excited. We had been working for a whole year to find a publisher because nobody wanted women telling men how to

fish. I wasn't going to tell Walter that night because I thought it was his night, and then of course it all came out. I couldn't stand it, and I told him.

Hal did publish it, and it came out in 1979. A little later he died, and Nick took it on himself and became the publisher. By then we were in the second or third printing, so he figured that we were all right. Now, we're in the fourth printing. Nick's company has gotten bigger and he has agents selling to bookstores. They're not pushing it the way we did. At that time we did all the publicizing of it ourselves, and the mailing, but we got tired of it. It's a lot of work.

Riess: Did you go on speaking tours?

Haas: Yes, we were on TV. I remember we were scolded by one man who said, "Don't you know how to hold a fly box on television?" [with quavering voice] "This is our first time on television, we don't know these things." It was at ten in the morning, and we were in our fishing clothes. We looked ridiculous!

We talked at women's groups, and we talked at a big fishing symposium in Yellowstone Park. Our husbands were nervous that we were going to be terrible, but it turns out the audience was all the wives of fishermen who had nothing better to do, and they came. As soon as we looked at them we knew they weren't fishermen, and we weren't nervous any more because they didn't really care.

Riess: Who are Gertrude and Bob in the book?

Haas: Gertrude and Bob Levison. They both were good fishermen, and she was the one who gave us the idea of the title [*Wade a Little Deeper, Dear*]. I had a cartoon that was in the *New Yorker*, and Walter had it framed. It was a husband and wife going fishing, and they're both sort of plump--you know those funny characters, the way the *New Yorker* does them. You could see him urging her to go on, and finally she sinks under, and then you see him starting to cast with a big smile on his face. [laughter]

So it could be the husband saying it, or it could be the wife saying it and hating her husband's leadership in fishing.

Montana Ranch

Riess: Now, what about the Montana property that you have?

Haas: Oh, that was due to our book. Gwen [Cooper] and I met these fishing people, whom we called the fishing mafia. It's a whole other world, men who write about fishing, and they're involved in the fishing world and run tackle shops and write articles and edit magazines. They were all our clients.

One man wrote a letter to Walter and said, "Look, we're thinking of starting a fishing club in Montana. There's some property there, and there's some housing and four and a half miles of river. Would you be interested in being one of the people?"

Walter wrote back and said we were interested. Well, it turned out we were the only people who were interested, so Walter asked if we could become members of this club and start our own fishing thing and make it a place for our family. He said, "Yes, under one condition, if you'll let me come and fish."

It turns out he died a few years later, so he never did get there, but that's how we found it, through *Wade a Little Deeper, Dear*.

Riess: And where is it?

Haas: The ranch is an hour from Livingston, two hours from Billings. The nearest town is Big Timber, which is about thirty-five minutes away. That's where we get our groceries.

It was, like Oregon, a garbage heap when we bought it. The owners had let it run down terribly, and we worked very hard cleaning it up and getting it all livable. We didn't love the big house that was there--it was the first house in the valley--so we let the caretakers, Bill Pruitt and his wife Claudette, live there, and we told them that they could do any kind of renovation they wanted. They couldn't change the outside much because, I think, it was a landmark building, but inside they improved it tremendously.

Then we hired Adrian Malone, an architect who lived in Wyoming and whom we knew from San Francisco, to come and see the property. We figured he would understand the weather--it gets so cold in winter and so hot in summer. With him we built a very nice little house with two bedrooms which we planned to use as a guest house later. Since then we have changed it a little bit, changed the bathroom arrangements and put in a mud porch so that when you come from outside you can get rid of your muddy shoes and wet clothes, and we liked it so much we adopted it for our own Montana home!

Roy, who's a lawyer and very good on real estate, helped us. We just bought part of the property in the beginning and left the dude ranch which was on the other end of the property. But we

started to get scared that some religious or alcoholic reform group would take over the other property. Jacques LeRoy, who was trying to sell it, would say, "Today a plane from Texas is coming, and they'll surely buy this property." You never would hear an airplane all day! [laughter] He couldn't get a buyer. So we made him a crazy offer and he took it.

Then we worked on renovating that part of the ranch and turned it into the guest part. The lodge is there, and that's where we have supper every day, and usually lunch, unless we're going on a picnic. The kitchen is enormous. It's bigger than this living room, it's the biggest thing you ever saw, and it's marvelous. We have a great cook called "Shorty" Howard, Margaret Howard, and she cooks just the right kind of food for a ranch. She makes homemade bread, cakes, and pies, and wonderful soups--it's perfect. She also keeps it all clean and neat.

Riess: How do you decide where you're going with all these choices?

Haas: [laughs] We decide by the different times of the year. Atherton gets the least attention. Oregon is really for September-October when the steelhead are running. However, now the fishing has been ruined by too many people who have been allowed to kill large numbers of fish, so we go in the spring. We go to hike, and to take boat rides, and maybe fish. We relax and have a good time.

Montana is from July to--well, you could stay until about October, but we never have. The children come and visit and they bring friends, and that's fun. And we invite friends, and some are learning to fish, or they go on hikes or ride. We resurrected the swimming pool, so we have everything but tennis!

Riess: Did Walter find it easy to go away, or did he call in to his office all the time?

Haas: Well, between a fax machine and a telephone you can get everything done wherever you are!

Riess: And how about you? Wasn't it hard to think of leaving the museum for that long?

Haas: Oh, no, it was very nice. And San Francisco in the summertime is pretty relaxed about all their organizations.

Foreign Travel

Haas: The other day I came across two big metal files with folders from all the countries we've been to. I suddenly realized that we've really been around, and that made me feel good. A lot of these trips were instigated by boards Wally was on. The Ford Foundation had the most marvelous trips--Africa, India, and so forth. That was so exciting.

On our tenth anniversary we went with another couple, Joan and Bob Sinton, to South America. That was certainly wonderful. We went by boat, and then traveled by plane or by car. It was about the first big trip we took and I think for both couples it was a great experience.

Then because our Bob was in the Peace Corps the whole family went to Africa, and we went a second time with the Ford Foundation to South Africa. We'd never been on a safari, and we had a wonderful gentleman, Alan Ker, as our guide and organizer. He was elderly in those days, yet we still get letters from him! That was memorable.

Then on our own we went to Ethiopia, and we could have forgotten that one, it was so awful. There were bedbugs in the beds and everybody we saw had eye sores and diseases. It shook us up to see people living in such poor conditions.

Riess: Did you do these on your own?

Haas: I think through a local travel agency. We were there and I said, "Why don't we go to Ethiopia?" It sounded like something that we ought to do. I had no idea it was going to be so depressing and difficult.

When Walter was on the Trilateral Commission we traveled with them, to Rome and to Tokyo.

Riess: Walter would go to the meetings?

Haas: Yes. And the wives would be taken places.

When we were in South Africa on the trip with the Ford Foundation they only showed us all the shanties and terrible conditions for people caused by apartheid. We learned so much, but finally on the last day we said, "We know there are people here that live in nicer homes. Couldn't we just for ten minutes drive through a neighborhood and see them?" They agreed! We also went

to abortion clinics there, but when they offered us the chance to watch an abortion we all said, "Thank you, no."

We learned so much on those trips. People would come talk to us, they wanted to show us what Ford Foundation was doing for their country, so that was really instructive. My brother and sister-in-law were in South Africa at the exact same time, and they did all the touristy things. They were perfectly happy, but they didn't know what they'd missed! We had the opportunity to learn about the challenges and inner workings of the countries we visited.

On another occasion, not with Ford, we went to Israel. But that trip was cut short by the Six-Day War. I kept saying, "Walter, the Sixth Naval Fleet will come and save us. We're all right." Fortunately, his mother and father telegraphed from Rome, "Please come and join us right away!" [laughter] They knew more about what was happening in Israel than we did being there.

Riess: Was that your first trip to Israel?

Haas: Yes. And then we went again with another group.

Finally came China. My friend Gene Trefethen and I organized a trip in 1979, way back when it was hard to get in.² We made up a name for our organization. We were just the San Francisco Museum. We didn't use the word "modern art" because we didn't think that would get us in. We invited our friends to go. They paid their way, but they were the only ones that were offered the trip. We were a group of twenty-three, a mixed bag, and we just had the most wonderful trip.

At one point I said, "I'm on a hospital board. It's very important that I get to see a hospital in China." The guide said, "Oh, no. This has all been planned, you can't change anything." We kept after them and after them, and finally they said, "All right, but only six of you can go." Well, they had to take me because I'd raised the big fuss.

We arrived and walked into a room filled with people who had long needles sticking out their ears and in their eyes and their nose. I took one look, and the room started to spin like this, [laughing] around and around. So they plunked me in the waiting room, and that's all I saw of the hospital. [laughter]

Riess: Did you see the wonderful tomb figures, soldiers?

²Eugene Trefethen died on January 31, 1996.

Haas: No, we didn't get to Xian, and I'd like to go back and see that. I'd like to see China again because it was much more primitive then. They had only one fancy hotel at that point, and not too much else!

Riess: Were you on the Asian Museum board then?

Haas: No. Even though it is a superb collection, when I served on the board I never really was interested in that kind of art. My peers had a passion for Asian art, while my interests were focused on contemporary art. And when they started talking about fundraising, I knew I just had to get off, I felt it was a conflict of interest.

It wasn't that I didn't care, but I didn't belong. These people were just as excited about their museum as I was about our museum. I felt uncomfortable about it, so I resigned. It didn't matter. The mayor had a million people she wanted to give the place to, so it was fine.

Riess: I was thinking that when you went to China perhaps you were interested in the Asian art part of it.

Haas: No. This group was not particularly interested in Asian art per se. We were interested in talking to people, in getting a sense of this country unknown to us. Young students would come and practice their English with us, and we enjoyed that. We did go to their museums, but they were very disappointing.

We went to all of the banquets, and at one banquet where we were sitting at this round table there was a man who spoke English. He was telling us what we were eating. I kept saying, "What is this? You said it was some kind of a plant, but it has a head and feet."

He said, "Lady, I told you it was bamboo mouse. It only eats bamboo." [laughter] And with that I let the bamboo mouse fly out of my mouth! There was no way I was going to eat a mouse. When we arrived home, a friend of mine sent me a little crystal mouse. [laughter]

And then fishing took us to other places. We fished in Australia, we fished in New Zealand, and Canada and British Columbia and Labrador. We never fished in South America or Iceland or Russia, all of which I understand are exciting. Alaska was our favorite. The fish there were unbelievably big and wonderful. It takes a great deal of time to land one--they're superb, strong sporting fish.

VI VOLUNTEER WORK

Children's Theater Association

Riess: In 1959 you were a member of the Children's Theater Association. What was that?

Haas: That is a group of women who put on plays for schools and groups of children who never get to see live theater. They are still doing it, and they continue to enjoy it. It's an amusing, very relaxed group of women.

Riess: And these women actually put on the plays?

Haas: Yes. They acted in them, and made the costumes and the scenery, and the only change now is that they hire a professional to coach the acting. Also now they have double casts so that more people can take part in it.

It was a fun group, and it hasn't changed any. I was just back because they had a meeting to which all the past presidents were invited, and everybody was just as silly and extroverted and outgoing as ever. In my day they used to start drinking at ten in the morning. I can't drink that way, so when I'd get to somebody's house I used to figure out into which plant I could dump my drink. I probably killed more plants in Pacific Heights! [laughter]

Riess: A drink before lunch, that idea?

Haas: They drank Bloody Marys, or vodka and orange juice, and now they drink soda water, or they have tomato juice. I don't know if some of them have a little vodka in them or not, but I don't think they really drink any more.

It was a marvelous group, and the members really were all very outgoing, and informal. At the meetings the treasurer's report

would maybe tell you how much money there was in the bank, and maybe not. I don't know, it was fun and different.

We'd troop the play to Sonoma, to a theater that's in the city square. We'd sleep at various people's houses. I remember Walter and I slept in the back of our station wagon. In the morning there was a terrible noise, and when we finally got out of our sleeping bags to look, there stood two noisy peacocks. If you've ever heard a peacock make noises, they're scary! [laughter]

Riess: The Children's Theater Association included both men and women?

Haas: No--well, the men helped with the production, but otherwise it was women. The men helped with the lights, and moving the scenery, and I think the women did the makeup. But we'd have parties to celebrate the end of the play, or the beginning of the play, and so on.

Riess: Did you take it to Hunter's Point?

Haas: We performed in the low-income neighborhoods, yes. Often the kids had never seen a play on stage, which made it very exciting for them, and for us. And we sometimes used the theater at the Legion of Honor. Also there was a theater in the Marina we used at times.

Riess: The programming was coordinated with the schools?

Haas: The schools were thrilled to have it. It was semi-professional, I would say.

Riess: And your membership in the Telegraph Hill Neighborhood Association [1963-1966]? Did that grow out of one of these other groups?

Haas: No. I was asked to serve on their board for a while. They have a clinic there, and they teach immigrants to read, and they have somebody there to help people with their legal problems. It was like a community center where they had help for the people on Telegraph Hill. Now, our [Evelyn and Walter Haas, Jr.] Fund supports many of these types of groups.

Children's Hospital

Haas: In 1964 they tapped me for Children's Hospital of San Francisco board, and that was most challenging. Children's Hospital was run in those days by women. In fact, until recently it's always been run just by women. These women were so impressive. They handled

all the finances, everything. It was very intimidating, but also very good to see what potential women my age had. I really learned a lot, and I'm still connected with the foundation of the two joint boards: Children's and California Pacific Medical Center.

I miss Children's Hospital when it was a separate hospital. During my time on the board the group selected a new administrator, like the real pros they were! In 1982 I felt, after serving for eighteen years, that it was time to resign so younger women could carry on. But it definitely played a big part in my life. I would say it was the most professional board I was ever on.

Riess: In what ways?

Haas: The board was made up of completely dedicated women who had good backgrounds in finances. Their meetings began right on the minute they were called for, and ended equally promptly. I think that all the former Children's Hospital trustees have a warm feeling of accomplishment and love for the former Children's Hospital board.

Riess: As Walter took his place at Levi Strauss, how were expectations of you and your community role affected? Were there expectations of what you should be doing?

Haas: No. I enjoyed being on boards and learning about how things ran, but no, there was no pressure at all. Elise really wasn't on a lot of boards until she became involved with Mt. Zion and the Museum. Those were her two big coups.

Riess: Was Levi's another social world for you?

Haas: We didn't get too involved. No, we really didn't. I would say that I was much more involved with what was going on with the Oakland A's and that whole picture than I was with Levi's. Maybe it was because I was older--I don't know.

San Francisco Symphony, Volunteering and Attending

Riess: Also from 1959 to 1965 you were involved with Young Audiences.

Haas: A friend of mine, Sandy Steiner, who was very musical, started the Young Audiences out here.

Small groups of musicians from the San Francisco Symphony would come to the schools and play and explain the music and the instruments. They really made music come alive for children who

had never heard the sounds of instruments. Other times they played in the Opera House and the schools would come and hear them. It's still going on now, which is commendable.

The symphony itself sponsored children's programs in music education, and I worked on that. I remember one project where they handed each child a brochure with a little quiz in it, and the children wrote answers to the questions, as well as a composition, and sent them back.

Unfortunately I was on the committee that read all the compositions, and the best one, without a doubt, was Bob Haas's. It was terribly embarrassing because he won it. [laughter] There was no contest, his was so much better than anybody else's. So I left that committee.

I'm very active now on the symphony. I'm on the executive committee, the nominating committee, and several fundraising committees. It's a challenge.

Our new conductor, Michael Tilson Thomas, is a wonderful young man. He's going to be like Ozawa was several years ago when he was the conductor. You never knew when you went to symphony what it was going to be like. He'd have Japanese musicians sitting on the floor playing, or have other innovative things that made you sit up and pay attention. It wasn't ho-hum, it was just great.

Michael Tilson Thomas insists that at each of his concerts they play one American composer's works. At the concert last week he came out and said to the audience, "I want to explain to you about the music you're going to hear." He talked about the composer, and then he explained in detail what some of the music was going to be, so when they started playing we really were right into it. At the end everybody stood and clapped. He ended with a Mahler that was so exciting that the polite Thursday afternoon women practically stood on their chairs and screamed and yelled. It was wonderful, just the way it should be.

Riess: Did you start attending on Thursday afternoons with Elise?

Haas: Oh, yes, Elise and Granny Stern [Mrs. Sigmund Stern]. I went to one of their houses for lunch, and that's where I met Grace Morley because she was invited, too.

Riess: And that went on for years and years?

Haas: Yes. And there were a lot more concerts than they have now. I had studied music a little bit at college, and I was always thrilled

when they played something I could recognize. But in my next life I'd like to have a little more musical knowledge first.

Riess: Did you and Walter attend concerts together?

Haas: No, we didn't do that. Walter, like his father, didn't like music. In later years, however, I think he enjoyed it a little more.

Riess: Maybe his dislike meant there hadn't been much music in the house when he was growing up.

Haas: I don't know. I noticed that at Betsy and Roy's, Roy is always putting on music while you're eating, and nobody comments on it or pays any attention. I'm wondering if he's listening, or if he's thinking that maybe it will wear off on his children. I don't know. Nobody's really said much about it.

Riess: Do you go to the opera with any regularity?

Haas: I go to the opera. Walter only went on opening night, for me, just to be nice. And I don't go to every opera, I pick and choose.

My sister-in-law, Mimi [Mrs. Peter Haas], and I have two tickets, and before the season starts we discuss which operas we want to see or hear, and then either we go together or one person takes the two tickets, or we give them away. That way they're always used, but we don't feel that we have to go to every opera because it gets to be a lot.

Riess: Has Levi's always had a box?

Haas: No. Elise Haas used to have a box, but now we're down to the two tickets. Rhoda and Dick [Goldman] had two tickets in the box, but that's it. There never was a Levi's box.

Riess: Another board was the Jewish Family and Children's Agency. You were on that for a few years?

Haas: I was on that board for three years [1955-1958]. And I was for a year or two on the United Crusade Budget Study Committee. That I thought was very interesting, but I left it as I was too busy.

The Evelyn and Walter Haas, Jr. Fund

Riess: The Evelyn and Walter Haas, Jr. Fund, could we talk about that?

Haas: Yes. The Evelyn and Walter Haas, Jr. Fund has been an important addition to all members of our immediate family. The Fund was officially started in 1953 and has been a cornerstone in all our lives. [See appendices on history and current work of the Fund.]

We have changed and grown over the years. Under Ira Hirschfield's remarkable leadership we are still contributing to the traditional grants to the arts in all their forms, as well as contributing to strengthening neighborhoods and communities and dealing with problems of children, teenagers, families, and the elderly. The homeless, housing and hunger, economic and community development issues that we struggle with and are very concerned about, are also endlessly challenging.

For a time we had outside board members, but now we are operating with just our three children, myself, and Ira as the trustees. The grants have become larger as the funds increased. It's an even greater challenge! We miss Walter's leadership, but we are thankful that he gave us the strong values, guidelines, and training in this difficult task of giving away money wisely. [This statement was revised by Mrs. Haas in February 1996, after the death of Walter Haas, Jr.]

Before each meeting we study the material prepared by our outstanding and talented staff. Trips to the Tenderloin district and the areas of poverty in Oakland help us understand the immediate needs before us.

The abilities of our children allow them to make their own unique contributions to decisions. Betsy's special interests, as a former teacher and lawyer, are in education and improving family life. Wally J. uses the training he got working with the Levi Strauss Foundation, his community work through the A's, and the years when he led our foundation for a time. Bob brings us lessons learned as a Ford Foundation and Levi Strauss Foundation trustee. He also gives us good financial advice, for which we are grateful.

In the mid-eighties we were terribly lucky when we convinced Ira Hirschfield that he should help us, and he worked for us for several years. But we felt guilty because he is one of the leading foundation directors in the United States. We said, "Look, we're so small, if you get a chance to work for somebody a little more prestigious, where you'll have more of a challenge, please take it."

So he was asked to head philanthropy for the Rockefeller family, based in New York, which he did for several years. He was in charge of about fifty foundations, charitable trusts, as well as other responsibilities related to the Rockefeller family, and other

families of great means. You can imagine what it was like because with such a diverse group they had different interests. He really enjoyed his work there.

Then when Walter's mother died there were more funds available from his parents' estates, so we asked Ira to come back. The Rockefellers were not very happy, but they allowed him to come back. Ira still advises them on occasion. However, now we're doing so many exciting things that we're all thrilled about.

At first we thought our children were participating just to accommodate us, but now I feel they're interested, and it's a wonderful educational vehicle for all of us. Walter, when he was in charge, made the important decisions and did a fine job. He was especially good on the finances, too, as you'd expect.

Riess: How did you decide initially on the directions in which you wanted to take the foundation?

Haas: At first we had many meetings to talk about the directions in which we wanted to go. Of course, then each year we change it a little bit. For a while we were doing a lot with the elderly, and then we added the homeless. However, when we analyzed the whole homeless situation we realized the difficulty of making a real difference in people's lives in this area, the situation is so overwhelming.

Our staff works very closely in the neighborhoods on a wide variety of community problems. We're doing a lot with children and families, youth sports as a hook for youth development, and we care a lot about strengthening the management of nonprofit boards and staff. We're also trying to improve low-income people's access to nutritious, affordable food, and also interest people in making their neighborhoods feel safer to live in.

Riess: This sounds very direct, very hands-on.

Haas: Yes, it is.

We have certain community obligations, like the museum and the symphony, the opera and the ballet, the Jewish Federation, the new library, and all those projects that as citizens in this city we have to contribute to. And all the schools. But it is the innovative projects that we're focusing our efforts on.

We also have a few special projects--Season of Sharing is ongoing, and we're very proud of the *Chronicle's* leadership, both in the newspaper and on KRON-TV. And we're concentrating on helping to renovate Crissy Field, making sure the Walter A. Haas, Jr. Sports Pavilion at Cal is a real success, and creating Beacon

School Centers throughout the community. There's a lot going on. I've only mentioned a few projects. We are very excited about our philanthropy.

Riess: The board meetings must involve interesting compromises between you and your children.

Haas: We don't have too many arguments about things. We all think a lot alike.

Riess: Has that always been the case?

Haas: I never thought about it, but I guess so. When our children were little they were given allowances like everybody else's children. But we always insisted that a certain amount of it had to go to some charity. So they started, as little ones, learning they had to do something, whether it was to give to the Sunday school or whatever.

You'll find some people get very angry at people who won't give to something they're interested in. I always say it's either they've other interests that are more important to them or they've never been educated to give. Walter, Sr., used to say that you have to educate people to give, and you have to be very tolerant until they learn how to do it.

My Walter believed that if you have good fortune you must return it to the community in some way. He was always concerned about people who had the means but were not contributing to the community, and he meant not only financially but of themselves.

It's an exciting challenge to give to a variety of projects besides the ones that you're expected to support. It's a much more professional way to evaluate our philanthropy.

We're continually trying new programs, and we look forward to successes whenever possible. For a long time we'll still be learning how we can serve our community best, now and into the future.

I'm attaching to the oral history two documents that offer some important information describing the Fund. First, I want to include the Fund's 1995 annual report. It pays tribute to Walter and also tells a lot about our values, programmatic guidelines, current thinking, and where we make our philanthropic investments. It really tells a lot about our Fund. And I've also included a brief background statement on the history of the Fund.

The Haas/Koshland Award

Haas: There is one group we haven't discussed, and it isn't on my résumé, and that's the Haas/Koshland Award. This was begun, I believe, in 1983, to honor Walter Haas, Sr. and Dan Koshland who were partners in business at Levi [Levi Strauss] and who died within a week of each other in 1979. A group of us decided that it would be a wonderful thing to every year award a trip to Israel to some deserving student. And we formed a committee that would receive the résumés and the essays on why they wanted to go to Israel.

Riess: Who is on the committee?

Haas: The committee consists of my daughter Betsy and myself, and Sissy Koshland Geballe and her daughter Alison Geballe, and Jimmy Koshland, John Goldman, Peter Haas, Jr., and David Friedman-- they're all cousins. And we meet to evaluate the essays that are submitted and interview the five best.

Riess: Who applies?

Haas: It's for college students--unfortunately it has become mostly graduate students. And it's not just for Jewish students. Most of the applications are from students from the University of California or Stanford, although students from other colleges are welcome to apply.

It used to be that the people who received the award had never been to Israel, so that excited us and I must say influenced our decision. We liked offering something that maybe they would never have experienced. Nowadays it seems that everyone applying has been to Israel, or else you feel that they're going to go whether they win the award or not.

Riess: That reminds me, didn't Walter, Sr., and Elise endow that great walk in Jerusalem that was designed by Larry Halprin?

Haas: Yes, and we saw it and were thrilled. It was really a treat to see their names there.

It was a bit like my Walter going to an Oakland A's game and getting so excited as we drove into the Coliseum and he'd see all the cars in the parking lot. He knew he was giving all these people enjoyment. That was my reaction when I was at the Elise and Walter Haas Promenade. I thought, all these people would never have this kind of an experience if the Walter and Elise Haas Fund hadn't supported it.

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Elise Haas's Interest in Modern Art

Riess: I thought the first area that we should talk about is how you were introduced to your role in the traditional Haas stewardship of the museum.

Haas: One of the reasons that we switch now from my family and all their history to the art world is that one of the challenges I was given in the oral history was to update the history of the San Francisco Museum of Art--not "of Modern Art," because it didn't receive that name until Henry Hopkins' days--and to update information on the museum from where Elise Haas left off in her oral history in 1972. So that leaves me twenty-three years to work on!

Elise goes into quite a lot of detail of the early days when it was started, in 1935. And we were all made very aware that it opened on January 18 because when we opened our new museum we made a point of doing it on January 18, 1995. So that was kind of a nostalgic touch.

Also I will be discussing the whole issue of the new museum that we built on Third and Mission with great enthusiasm because I was on practically every committee planning for the new museum, from choosing the director to choosing the architect to helping raise the money, going over the plans and so forth.

I really feel very warmly about the whole project, and I'm so proud that it's such a success and that people love it. The new museum today is not only attracting visitors from all over the world, but it is being used by school children, San Francisco citizens, and art lovers morning, noon, and night, when open.

Although I did get a complaint this weekend! I received a letter from a young lady who said she thought the museum was wonderful, but the benches were much too high and they didn't have

backs on them and she was having a hard time nursing the baby in the gallery. [laughter] If each gallery were filled with mothers nursing their babies it would be a whole other kind of museum!

Riess: When you joined this family Elise was well into her work with the museum.

Haas: Yes. And I remember one day talking to her, and I asked her when she started collecting art. I came into the family in 1940. She had just started her art collecting then, which was kind of eye-opening.

Riess: Did Rhoda Haas have any interest in carrying on Elise's stewardship of the San Francisco Museum of Art?

Haas: Rhoda was ten years younger than me. When I began museum work she was either in high school or in college. And I think she wasn't interested, that wasn't her forte at all. Rhoda was deeply involved in so many other worthy causes, but she remained personally and financially supportive of the museum.

Riess: Were there family conferences, or was there any way, formally or informally, in which it was decided that you would be the successor to Elise?

Haas: No, no, I just did my thing, and that was it.

I was very impressed, when I came into the family, and Elise had started her collecting, that she had paintings by artists that I had studied at college. That just blew my mind, that I was seeing the real thing in somebody's home! But as far as sitting down and munching crackers and talking about art, or about the museum, it didn't happen.

Riess: Did she talk anecdotally about what she had collected?

Haas: Over the years I gradually heard about it.

I thought she was very gutsy. She'd go to Paris and she'd lift up the phone and call Mr. Matisse. Once she arrived at his place she almost died, she got really nervous, the way any of us would be. But she was amazing. And she was a perfectionist, such a perfectionist that if anything had gone wrong it would have been very upsetting to her. Everything had to be done perfectly right. And in her house she had everything placed perfectly, every painting complemented by its surroundings. She cared how everything looked, and it all looked marvelous.

Occasionally she'd allow an art group, say from Los Angeles, to come and see her apartment and her pictures. We learned very quickly that they were more interested in the apartment and what kind of curtains she had, and what the rug was, than they were in looking at the pictures. I suggested that we should have a list for each room saying what the pictures and the sculptures were because there was so much, and it was hard to remember it all.

I went around and made this list and typed it up and gave it to Elise. She redid it, as it wasn't the way it should be, but we did have it. As the people left we made them turn back the list because somebody brought it to our attention that we could have a robbery, and if they were interested in taking anything they'd know where everything was.

Riess: It was an inventory.

Haas: Right, an inventory of goodies. So we did it that way and nothing ever happened.

Riess: That perfect aesthetic, and the unfailingly correct object, what was the whole effect? Was it beautiful?

Haas: Oh, it was. She could have been a decorator, if she had had to work.

Riess: As far as the family stewardship, Elise took over her mother's role at the San Francisco Museum of Art, didn't she?

Haas: Yes, Rosalie Stern was on the original women's board, which was the board under the board of trustees, and then when she resigned from the board Elise was taken on.

Years later, after I served on the membership activities board, followed by the women's board, I was elected to the board of trustees. It seemed like a long wait, but back then it was unusual to have more than one family member at a time on the board of trustees. Today we have a husband and wife, Frances and John Bowes, a mother and daughter, Elaine McKeon and Eileen Michaels, a mother and son, Marjory and Brooks Walker, Jr., and to date it has worked out fine.¹

Elise had been president of the women's board and I followed in her footsteps by serving as president of the women's board from 1970 to 1972. The membership activities board was formed fifteen years after the women's board. It was a fun group to be on because

¹Marjory Walker died on October 26, 1996.

they were young and enthusiastic people who put on a lot of fundraisers. It worked sort of like a Macy's training squad.

An Opportunity for Evelyn to Curate an Exhibition

Haas: One amazing thing happened when I was a volunteer, and when Grace Morley was director of the museum.

I had an idea of doing a show on the war through photography and I asked her if I could possibly do this for the museum. She said, "Fine." It was extraordinary. In this day and age, no way would we allow a trustee or a volunteer or any non-professional to put on a show!

I went East and visited the consulates, and went to *Time* and *Life* and all such places, and gathered pictures or had them sent out. That was the exhibition, and they were in the main gallery for about three weeks.

Grace Morley had a lot of shows--I think I wrote someplace that she put on sixty shows a year. Often they didn't last very long. But she showed a lot of the art that the museum had and used her staff to put shows on, and then borrowed some shows from other museums.

But I was terribly proud of that achievement, and I received about a one-inch article about it in the newspaper. [laughs]

Riess: Absolutely. You went with some credentials from the museum?

Haas: I just said, "I'm involved with the San Francisco Museum of Art," and nobody was that fussy in those days. Nowadays, they'd never do it. But good for Grace Morley that she was loose enough to allow it, and if it had been simply horrible she could have taken it down sooner.

Grace McCann Morley

Riess: Did you feel that you already knew Grace Morley quite well through Elise?

Haas: Through Elise and Rosalie Stern. Grace Morley was one of the entourage that came to concerts, and she'd update the ladies on



Mrs. Walter A. Haas, Jr., ca. 1970.

what was happening in the museum world. I can remember she was way ahead of her time. I don't think she wore pants, but she wore very tailored mannish-looking suits.

Riess: What was your impression of the relationship with Elise? Was it of equals?

Haas: I don't really remember, I think they were just all good friends. And they respected Grace Morley, although Elise was president of the board of trustees at the time when they decided it was time to have a change of directors. Grace Morley had been there twenty-three years, from 1935 to 1958.

They gave her a monthly pension after she was retired from the museum. She went immediately to India where she was a big success. She was named director of the National Museum in New Delhi in 1960, and in 1968 founded ICOM's [International Council for Museums] regional agency in Asia. She retired from ICOM in 1978. The Ford Foundation realized what a bright woman she was and they took her under their wing and used her for advice, and then would lend her their car so that she could get around New Delhi.

When we traveled to New Delhi in 1978 we went to see her and took her to lunch. Beforehand I said, "Walter, she is going to be so interested in hearing about our museum." Well, every time I brought it up, she changed the subject. [laughter] Really, she couldn't have cared less! But we saw her, which we enjoyed.

One final thing, she announced that she would come back to San Francisco for the fiftieth anniversary of the museum [1985]. So the women's board--it was no longer the women's board--but a lot of the members, all the museum old-timers, decided they'd put on a function and give her a luncheon.

We thought we ought to make it memorable and do something a little unusual. So we hired some people who were roller-skaters, and the idea was that during lunch they were to come in roller-skating and do a few little formations. But one week before Grace Morley was to come, she died. Then what did we do? Did we cancel the function, or did we go through with it?

We went back and forth and back and forth. Finally we decided we would take our chances. We had the luncheon. Everybody knew that Grace Morley had died. We even went so far as to have the roller-skaters carrying placards as they did their formation. The placards had her picture, and "Grace Morley" under it. It was borderline poor taste, but for some reason or other we got away with it. We really did want to celebrate her past contributions to the museum.

Riess: And that was a fundraising luncheon?

Haas: Not really. People paid for their lunch, but I don't remember it as being a fundraiser. It was to get people back into the museum and keep them interested in us, and we in them.

We always had to think of ways to jolly people up and get them back into the museum family again because we had such poor facilities. Just the fourth floor of the War Memorial Building was for galleries. We eventually moved into the third floor and put offices there and then used the halls for graphics and photography. But it was pretty difficult--you can't run a museum very effectively when it's up a few floors from the street.

The Idea of Modern

Riess: That's an introduction, it seems to me, to many of the issues about the museum. You said Elise herself hadn't been collecting modern art seriously until about 1940. One question to get answered is the attraction to modern art, and the Haas family's decision to support this kind of a museum. It was, it seems to me, a harder kind of museum, a harder art to take on.

Haas: But it really wasn't that hard in those days. Even though it was experimental, and maybe controversial, the art was the works of Impressionist artists and less controversial art. The colors were bright, the colors were pleasing, you could figure out what was happening. For example, there was a certain amount of Cubism, and there was a certain amount of abstract art.

It wasn't like some of the art we show now. Recently we had a show where we exhibited a table with an ashtray on it and some half-smoked cigarette butts and some cans on the floor.

Why SFMOMA Needed a New Museum

Riess: I want to ask you about the museum's facilities over the years, and then your work for the museum. First, what would you say was the impetus for a new museum building?

Haas: As the second biggest museum in the United States for modern art, after New York's MOMA, we realized we had to have a new museum eventually. Los Angeles had gotten two new modern art museums,

modern museums were cropping up all over the United States, we were getting a lot of competition.

Also, because our galleries weren't climate-controlled a lot of shows that might have come to San Francisco passed us by and went to Los Angeles, which had climate-controlled galleries. Now, of course, we have all that temperature control, and air conditioning and good storage, so it will be interesting to see if the shows come to us rather than Los Angeles, or Seattle, which also has a new museum.

Riess: And you had to get out of the War Memorial building?

Haas: Yes. First of all, the War Memorial were the landlords, and they had a lot of control over the spaces in the building.

But of greater concern for many years was the tension between the veterans and the museum for the use of the space in the building. As the museum wanted to grow, the veterans made it very difficult for us to secure any new space.

When we acquired the third floor in 1972 we tried for the second floor, but we could see we were never going to get the second floor, that the veterans really were there. We did move the book store to the first floor, small as it was, and we put in a cafeteria on the fourth floor. Those were all things that should have always been there and weren't.

After Henry Hopkins left we started interviewing directors and they'd say, "This is an impossible situation because people have to go up three or four flights to see their first bit of art, and that isn't good. You should have a museum where you can walk right in from the street and see it." The people we interviewed said, "I'd like to come, if you select me, but I want a new museum."

Riess: You said Henry Hopkins insisted on a new museum.

Haas: He did, but he wasn't forceful the way Jack Lane was--and I don't mean that in a derogatory way. Jack Lane said he wouldn't be interested in the job unless we built a new museum. Henry said, "I feel we could do so much more if we had a new museum."

Henry was there for a long time and I think he was getting a little weary of all of us. I am a great believer that presidents of colleges, directors of museums, symphony directors and so forth, all these people, and even people in businesses, should report every ten or twelve years.

Riess: Report? Is that your choice of words?

Haas: No, it was Ernie Arbuckle, a prominent San Francisco businessman. He once gave a lecture where he said, "You know, people wonder about me because I've had so many jobs. It's because I believe you should report every ten years, so I've changed all the time."

We knew that we had to move, and we tried to think of ways that we could move--this was before we ever dreamed of building a new museum. We had all these different possibilities. One was to add a bustle, an addition on the back of the veterans' building. That was one, but that would mean taking the parking places that are there and adding on and building up.

Another possibility, which really took the city by storm, was to take hold of the whole Herbst Theater and from the first floor all the way to the fourth floor, all that area, build a museum within the building. Well, that would have been terrible! We would have been so tied down to space.

We even heard of the availability of the Kodak building at the end of Van Ness Avenue and thought maybe we could take that over.

Riess: How did these ideas come in? From trustees?

Haas: Gerson Bakar was full of ideas, and he dreamt up a few of these. Brooks Walker was very good, too. Various people came up with ideas, but there was always somebody that was fighting it, or being realistic, thank goodness.

There was one more. Olympia & York was going to build a big office building on Market at about Fourth or Fifth and we would get the first two floors. Well, it turned out that Olympia & York was having financial problems, and gradually we could tell that wasn't going to happen, so we forgot that one.

Finally the Redevelopment Agency offered us land on Third and Mission. At first we all said, "Oh, my gosh, how can we leave Civic Center where the opera, the symphony, the ballet, and City Hall are all situated? This is the prime area in San Francisco. Why are we leaving it for South of Market where it's run-down and crime-ridden?" Many people didn't want to cross Market Street by foot unless they had to.

We went on and on, but the more we heard about it, and the more we realized that right across the street was going to be the Yerba Buena Gardens, and we were near Moscone Center, the convention center, we realized that we should gamble.

Riess: The land was free?

Haas: I think it was a dollar.

In the early days I thought, Why are we competing with what's across the street? (Yerba Buena Center for the Arts.) Now it's turned out to be wonderful. We look out at all those beautiful gardens and areas where people can picnic and enjoy themselves. On occasion we work cooperatively. Sometimes, we use their 700-seat auditorium. Our auditorium seats 299 people, so we take care of each other that way.

The whole thing has been just great, and people go back and forth to both places. We're now even getting a traffic light put in so people can cross in the middle of the block, going either to the museum or to the Yerba Buena Gardens.

Riess: That area is a real destination.

Haas: Yes. People can plan to meet their husband or their friend for lunch at the new museum and then view one floor, making that their day's museum-going. We have a fabulous store and a great cafeteria now, with very good food, and there are chairs and tables outside on the street. People go there, get a bite, and then during their lunch hour see part of the museum.

Riess: The long-time association of the location with the opera and ballet, did that seem really essential for the success of the museum?

Haas: Well, before going to a symphony lots of people came over to the museum, had a bite in the cafeteria and walked around the galleries. The area was where culture was, and that was great. Now we're bringing culture over to Third and Mission. The Mexican Museum is hoping to build over there. We have the California Historical Society that's renovating its new headquarters, and they're about a half a block away from us.

The area just keeps building and changing. There are several photography centers and galleries popping up as well as Crown Point Press. And the Jewish Museum is also considering moving to Mission and Third. This is a whole area that's being renovated, and you feel a little safer walking around there.

Riess: And it's a modern building, for modern art. You weren't in a modern space before.

Haas: Well, that didn't bother us that much. But the museum is so beautiful now, you feel like you're walking into a cathedral.

The Activities Board, and Working Hard

Riess: Now, going back to your participation, when you started out on the activities board, how many members were there?

Haas: I came across some figures. When Grace Morley was director of the museum there were 4,600 members. And that was considered very good. Then I don't know what happened but we didn't get a lot of members for a long time. Now people want to be part of the museum, the "new kid on the block," and they are joining all the time. From September 1994 to December 1995 we grew from 16,000 to 36,000. This was definitely due to our beautiful new museum.

Riess: In the days when you were on the activities board, was one of the main efforts to bring in membership?

Haas: I don't think we emphasized it very much.

Now we realize that the second year is the crucial year for membership. Our goal is to get them to hold on for another year. We have a good committee, and we'll come up with something. As chairman of membership, this is my big challenge!

Riess: You have chaired the membership committee for the museum for a long time. Why have you worked so hard in this area?

Haas: Membership is a great challenge, and with the funds brought to our budget it helps a great deal to make ends meet. The museum is a great tourist attraction, a great contribution to our city, and it makes us look like a cosmopolitan city. Membership also gives us a base to move people up to higher categories, to get them more financially involved in the museum. We want our members to feel great pride in the museum.

Riess: On the activities board how would you have to shine to be chosen for the women's board?

Haas: By being willing to really work. I have a friend, Gay Bradley, who came up at the same time as I did. We really worked. When we went to the ladies' room and there were papers on the floor and it was

not neat we'd pick up everything and clean up the sinks and keep things in order. You have to care just like it's your home.

We used to laugh about it--when the custodians went on strike one year they included the men who operated the elevators. The elevators were not automatic, they were the kind that had a little handle that you moved left or right, and you had to land right on the landing. Well, we all took over running the elevators. It definitely took skill!

Finally one day Walter said, "You know, you're really crazy. If something happens to somebody when you're in charge of the elevator you're going to get sued." So I stopped. But I enjoyed it tremendously while it lasted. We loved the museum, it was like our second home.

Riess: Why did you love it so much?

Haas: It's a very funny thing. A certain group of people in this city, civic-minded people, each have their own museum, whether it's the Asian, the de Young, the Academy, the Fine Arts or our museum, and they talk about "my museum" or "our museum" or "the museum." As a matter of fact, a while back they gave a party for Phyllis Wattis' ninetieth birthday, and she started talking about "the other museum." She hadn't realized what she'd said, and everyone laughed. We teased her a little bit after lunch when the people were making toasts to her.

But this is something that we've all learned. When someone talks about "my museum" you know which is their museum. And it's okay. They all have pride in their own museums.

Ours is a very close board. We look back at accomplishing our unheard-of success both artistically and financially with our new museum. We often say we can't believe we were so lucky with our architect and the results. It's such an important building. We're so proud.

These Days of Vocal Boards

Riess: That must have a lot to do with pride in the curators, or the directors. You have to feel good about the whole thing.

Haas: Yes. The days when being on boards meant you went and listened, and the director and maybe the president told you what was happening and that was it, those days are all gone. Board members

are very vocal now. At an accessions meeting one of the members of the accessions committee said, "Now, look, are you accepting this piece of art and then you're going to leave it in the basement, or is this going to be shown occasionally?" I mean, that's something you never would have asked before.

Riess: What do you think contributes to this new vocalness? Is it partly women's lib?

Haas: No, it's the way all boards are now run. It's not just museum boards. People are part of a board, and it's part of their family, and they have pride, and they say what they think. They're more involved and more up to date on the information behind decisions. They feel responsible, and they take their responsibilities very seriously, as they should.

Riess: There must be a lot that has gone into the change in the board's relationship to the director. What about the fact that it's a mixed-sex board? What about the fact that women do speak up now?

Haas: Well, in some cases some of the women have paying jobs besides being a board member, so they can't do as much. But a lot of these women don't have outside jobs. They're involved in serious volunteer work, and it isn't just the museum. It's usually the museum and the symphony, or the museum and the ballet, or some other combination involving many other types of nonprofit organizations.

Some of my friends are on college boards, social service boards, and even business boards. So they've all been trained and are experienced, professional volunteers.

Riess: I think about how different Elise's time was.

Haas: She was one of the first women to do all the things that she did. That was wonderful. But reading through her oral history I realize she depended a great deal more on staff than I think we all do now.

Like fundraising, certainly the staff can't do it. They can help prepare you to go to the right place and talk to the right people and all that, but you have to have made the connections and know the people and be able to take them to lunch and do those things that the staff can't do for you as easily. And knowing these people socially helps. And yet we couldn't succeed without our outstanding staff.

Women's Board, Working with Directors, and the MAC

Riess: We were talking about your work on the SFMOMA activities board.

Haas: I finally became president and ran the whole thing, and that was what I liked doing. Then I was tapped for the women's board, so I left the activities board and started at the bottom again, and again ended up as president.

The women's board was even more interesting because you gave art to the museum. That is, you raised funds, and then the director made a presentation to you and you could choose which piece you wanted the museum to have in their collection. Now we have a whole different setup for accessions and for the buying of art, but in those days the director recommended works and then eventually it became part of the collection.

Riess: When did you go on the board? Were you on under George Culler?

Haas: I was secretary of the women's board by 1964, and president from 1970 to 1972. So yes, I was on under Culler [director, 1958-1966], and Nordland [1966-1972]. By the time Henry Hopkins came along in 1974 I was a trustee.

In 1972 I had become a trustee and I co-headed the committee to choose the new director. I've been on three committees to choose directors, which is rewarding. I save the files, and a lot of the candidates for museum director are the same people each time, but they've grown older. [laughter]

Riess: Could we have your impressions of working with each of the directors? Starting with Grace Morley.

Haas: In the old days the staff directors really ran the whole show. And one thing I learned is that it's the directors who are responsible for the shows that your museum has. It really is not the duty of a trustee to tell a director what shows to have.

One time we were in Minneapolis and I was sitting next to Martin Friedman, the director of the Walker Art Center. He said, "You know, I don't understand what's the matter with Henry Hopkins. We're offering him a Hockney show, and it's just a smash, and I don't get any response from him."

I said, "He's been in the hospital for several weeks, I think maybe that's it." He said, "There's a time limit on this, and it's been a very successful show." Well, right after lunch I telephoned

the museum, and we did get the show, and it was a marvelous show. It was Hockney doing set designs and costume designs for the opera, and it was a tremendous hit. Everybody loved it.

But I apologized for that because it really is not up to the trustees. They can suggest something, or say, "I was in the National Gallery and they had this great show, and do we have any chance of getting it because it was so wonderful?" You could go about that far, but you should not be the one to dictate the art.

Riess: Because it emasculates the director?

Haas: It's just, why have a director if the trustees are going to run the whole thing? It's important to take trustee suggestions seriously, but the museum needs one person--not a trustee--to be the keeper of the whole vision, all aspects and considerations, and someone who works well with all the trustees, and not just a few strong or opinionated members here and there.

Riess: Under Grace Morley how was it?

Haas: She ran the whole show. We were so new anyway, and there weren't all the auxiliaries, so you just let her do it. The board of trustees figured out how to keep the museum financially sound and that was it. But as time went on, things have changed.

Riess: She had to work with both the women's board and the trustees?

Haas: The women's board started when Grace Morley came in as the first director. And it changed a lot.

A while back we hired McKinsey & Company to study the whole museum setup, and they felt that the women's board should merge with the activities board--what was originally called the membership/activities board. The women's board and the activities board together became the Modern Art Council, or MAC, and that's what we have now, and it is excellent. They put on marvelous events and keep us in the press and raise a lot of needed funds.

All of that structure has changed greatly from what it was at the beginning. Another comparatively new auxiliary now is Contemporary Extension. These are young working people, mostly in their forties, who put on one or more fundraising events for their members.

Riess: And how does MAC report to the trustees?

Haas: All these auxiliaries send somebody to the trustees' meetings. If they have something to report they're called on at the end of the meeting.

Riess: Do you look at the members of MAC as potential trustees?

Haas: Well, the trustees still need people who will roll up their sleeves and do some planning for events and do a lot of unglamorous work, so we need workers. We don't just need people with prestigious titles and significant donors. We need them for sure, but we also need people to put on events and to do the work it takes to keep an involved leadership and donor community.

Riess: So is the answer yes, that you bring some of them on to the trustees?

Haas: Oh, yes, they're thrilled to be asked. It usually turns out to be somebody wonderful.

Staff Friends

Riess: When you joined the women's board was there anyone--other than Elise--who took you on?

Haas: A mentor, you mean?

Riess: Yes.

Haas: Not necessarily. But a lot of my friends at the museum were the staff, and I knew an awful lot about how things worked from having my staff friends help me.

I remember when they had a big staff picture taken--and they must have had an old-fashioned camera, because Henry Hopkins stood at one end, and then he ran back behind the people and appeared at the other end, so he's on both ends of the picture! Well, it was a staff picture, but they said, "Come on, we want you in it."

Riess: How is it that they became your friends? Is it you?

Haas: Well, I think it was partly me, because I still have some friends from way back who were staff members, and they've moved on to other organizations but we still have lunch. We weren't that formal.

George Culler

Haas: After Grace Morley retired and moved to New Delhi, the next director was George Culler, in 1958. He, during his directorship, attracted gifts from the T.B. Walker Foundation Fund and the Henry Swift Collection. His claim to fame was that he put on a show called "The Art of Assemblage," in 1962, and this was Matisse and his gouaches. He also was very interested in architecture, and he put on some architectural shows. Following Culler, "Jerry" Nordland, Gerald Nordland, became the next director [until 1972].

Riess: Let me pursue a few questions about Culler. When you said he attracted gifts, you mean that he was aggressively collecting?

Haas: Yes. Some directors really go out, they have lunch with the trustees, or patrons or whoever, and tell them what is needed, gain their confidence and make friends. I guess Culler was that kind of a director.

Fractional Gifts

Haas: Later on Henry Hopkins was marvelous in getting art. He was responsible for the 50th anniversary exhibition. He went from home to home and admired works and said, "We would really like you to leave it in your will to the museum, and then we will show it in this show as a promised gift." He was wonderful. He would take a trustee with him but he would be the speaker.

I used to call him: Henry, the Man with the Golden Tongue. He'd convince you that, really, your Diebenkorn was much too beautiful to stay on the walls of your home all the time. And it would help them if you have a fractional gift so that they could borrow it.

Riess: What is a fractional gift?

Haas: A fractional gift means that a donor agrees to give his/her piece of art for showing at the museum a certain percentage of time each year. Ten percent, for example, would mean thirty-six days a year. Maybe then you'd extend it a little bit, but that's the way it works. Then eventually, when you die, you agree to give the art to the museum completely and forevermore.

There was an article [*San Francisco Examiner and Chronicle*, January 8, 1995] about the Diebenkorn behind you, and they made it

sound like I had taken it off the wall and given it to the museum. Well, that's not the way it is! If there's a fire, I'm not going to save anything but that picture. But it's a fractional gift, and within my estate I have promised the picture eventually.

Riess: The giving of fractional gifts, is it a practice in museums nationwide?

Haas: Yes.

Riess: You talked earlier about the director showing the women's board art he was interested in acquiring, and the women's board being given some sense of choice among things?

Haas: Yes. And we had some women on the board who had a very good eye for art. Mary Keesling comes to mind. She has a lovely collection in her home. She was very much responsible for seeing that the women's board chose some very good art for our museum, and we're very grateful to her for it.

In those days the accessions committee, you paid a certain amount and your name was chosen to be put on a piece of art as the donor. Then for a while we were allotting a certain amount from the museum's operating budget for new art that we were acquiring.

Now we've come to the system where if you want to be on the accessions committee you donate \$25,000 a year. With the money raised, the donors form a committee that decides on what it wants to acquire for the museum. That way we don't end up burdening the museum's operating budget to buy art. It's worked out very well. [see further discussion, p. 128]

Ongoing Definition of Scope, Photography Department

Riess: Thinking about Bay Area artists--witness the wonderful Diebenkorn behind me--it is interesting to look at the directors Morley, Culler, Nordland, Hopkins, Lane in terms of the museum's support for local artists.

Haas: We're often criticized because the artists say we're not buying or supporting enough local artists, and we've had some directors who have been much better about it than others. I don't think I'm speaking out of school, but Jack Lane is very partial to the German artists in Germany, and some of the artists in New York, and less enthusiastic about some of the local art.

Riess: I see in my notes that it was under Culler that photography began to be such a strong collection.

Haas: We had some good people in photography over the years, starting with John Humphrey [curator]. John Humphrey died, unfortunately, but we had him from 1966 to 1973, and he introduced to our museum's collection wonderful photographers--people like Ansel Adams, Berenice Abbott, Wynn Bullock, Harry Callahan, and Edward Weston, to name a few.

Then Van Deren Coke came to the museum as curator of photography. He had friends throughout the whole world of photography, and these artists would all give their photographs to the museum, which was marvelous because nowadays everybody's pretty dollar-conscious and they don't give as much away.

Riess: Do you remember any discussions on the board about the question of the relative importance of photography?

Haas: We did show a lot of photography especially when we were in the old building because there we had the long halls and it was a perfect situation. For instance, you didn't have windows or too much light to ruin the pictures. We had photography out all the time. And we had photography groups who would learn about photography and then donate photographs to the collection.

Now we have a whole photography department, and they meet with us every few months and we see the pictures that the museum is considering buying and learn a lot that way. Van Deren Coke used to organize those meetings. Now we have a wonderful lady, Sandra Phillips, who is curator of photography. Van Deren Coke is missed, but she is doing a fine job.

Riess: And the sculpture collection. Do you think that's as well balanced?

Haas: Oh, I think it all equals out in the end. Different directors have different loves.

There was a period when modern art like Diebenkorn and Wayne Thiebaud and all the local people became so expensive--Wayne Thiebaud is an arm and a leg to buy--so we then would buy more photography. And now photography has become very expensive, \$5,000, \$10,000, \$15,000 and more for a picture, whereas it used to be \$500 and so forth.

The Nordland and Hopkins Eras

Haas: In 1966 Jerry Nordland took over, and he had a very important Giacometti show that first year, a machine art show that came from some other part of the States, and a Paul Klee and [Franz] Kline show--those were borrowed shows from all over the country. But he also with his staff organized a lot of more local artists, like Joan Brown in 1971. A year earlier, in 1970, he did a show [titled "Unitary Forms"] with Carl Andre, who was a minimalist sculptor, and Donald Judd, and John McCracken, and Tony Smith.

The most important art works in Nordland's era were Robert Motherwell's *Large Wall Painting Number 10*, and about twenty gifts from the Harry Andersons, Hunk and Moo Anderson down in Atherton. He also received, or bought, Diebenkorn's *Ocean Park Number 54*.

He was a good director, and we liked him, but everybody moves around. They play musical chairs.

Riess: Were the Andersons asked to be on the board?

Haas: Yes, they were asked, but they didn't want to do it. But we're all good friends with the Andersons, and every so often they give us some important pieces of art. There's a whole gallery in the new museum that's their gallery, with art donations that they have given to the museum, and they are pictures of significant and recognized artistic quality. You have to admire the Andersons, that they bought all this renowned art when it was not well known. They are visionary collectors and they have made wonderful gifts to the museum.

Riess: You mention Joan Brown and Diebenkorn. Was Nordland perhaps better acquainted with local people?

Haas: I would say yes. Henry Hopkins tried quite hard to have a lot of shows with local artists, but also there were so many other important artists that we were collecting.

First of all, he worked with Clyfford Still's widow, and he convinced her to make a gift of twenty-eight large Clyfford Stills, with a lot of strings attached, such as they always had to be easily on view. Even though they weren't all showing at once, they couldn't just be in the basement. So they built folding screens where the pictures could be all attached, and a guard could undo a few little hooks and then the screen would come out and you could see the pictures. That was in the little room off the rotunda, and it was a very good solution.

And Henry Hopkins also helped us get a lot of Philip Gustons and Diebenkorns, and Joseph Albers and Stellas.

Riess: How did Henry Hopkins get the Gustons?

Haas: People like Phyllis Wattis bought them for her home, and then donated a lot of them to the museum. We're very grateful now because we certainly couldn't afford anybody like that now. And as I said, he got us the Joseph Albers and a few [Frank] Stellas that we could certainly not buy now.

Henry was head of the Museum Art Directors' Association, and that was the big boys. They would say, "We're putting on such-and-such a show. Would you like it between when it's in L.A. and Seattle?" They'd all sign up for shows. Art shows get signed up about three or four years in advance.

Riess: Why, in 1975, was it decided to call it the San Francisco Museum "of Modern Art?"

Haas: That was Henry Hopkins' idea. He felt that just calling it a "museum of art" didn't explain what we were doing. We had a big discussion about whether to use the word "contemporary" or "modern" and ended up with modern. I don't think it's confusing with the New York Museum of Modern Art, because ours is SFMOMA, and theirs is just MOMA.

Riess: It was my impression that museum people consider modern art to be a defined period. And that we are beyond modern now, that we are in contemporary art. Do you talk about this as an issue?

Haas: Sometimes they call it contemporary. But they're not going to change the name now, and besides, SFMOMA is my license plate!

The Evelyn and Walter Haas, Jr., Fund, and the Arts

Riess: Last week we started by talking about being a Haas, and the responsibility to carry on the museum's work. What is your own take on family responsibility?

Haas: We've talked about this a lot in the family, my family, especially when we were setting up the guidelines for the Evelyn and Walter Haas, Jr. Fund.

At first when our three children were trustees they questioned the money that we were giving to the opera, symphony, museums, and

other cultural institutions in the city. Then as they grew older and participated in some of those organizations they realized that was part of our responsibility as people who could afford to help these cornerstone cultural organizations. We all realize that when some of the museums have their fund drives we're expected to participate, and we enjoy doing so.

But we still look forward much more to trying to be innovative and help people who really need help, such as the homeless, low-income people and families, and the elderly. In these ways we're interested in a different kind of community development. This is really where we want to exercise our fund's leadership.

During our museum fund drive we convinced the campaign committee that everybody didn't love our museum, and that was all right. Other people were involved in their own museums. But mostly everyone felt it was their responsibility to do something, and we shouldn't feel hurt if people who we thought were well able didn't give as much as we expected. And it turned out, sometimes we went back to some of these people and they gave us more. Our fundraising campaign is something that has the whole United States absolutely in awe.

Riess: When you are in that position of going back to someone and pressing them, is there a sense of reciprocity?

Haas: Oh, it's always, "You pat my back, I'll pat your back." And you know they'll be coming back with their museum. There are at least three museum campaigns now. The Asian is going to be moving. The library has already been at our door, and the Fine Arts Museums will be fundraising, and many others have plans for significant fundraising campaigns.

Professional Guidance in Fund Raising

Haas: For our museum drive they were going to hire somebody from the East, or from the Midwest, Chicago, and I kept saying, "There's somebody here who's wonderful, I wish you would give him a chance to be interviewed." I had gotten the word about this person from my son Wally who said he helped them at Marin Country Day School and he was so successful.

Finally, the last day, they let Chris Hest [from Fitzgerald and Graves] come and be interviewed, and Chris was wonderful. The minute he left, everybody in the room said, "He's it." I was so thrilled, first of all because I knew that Chris was going to be

great, but secondly, I preferred using a local consultant. It can be far less expensive with travel and associated costs. The person is always here, on the ground, working with us. With someone from the outside you have to invest time and money in their learning the players, while a local person may already have some of that familiarity.

And now, of course, Chris has made us, and by making us we've made him. Everybody respects him. When we had a party for Brooks Walker--this was when he was retiring--the staff, including Chris, did wonderful skits. They had tableaux where the lights would go out and then they would come on and there would be the *Femme au Chapeau*, with the green face, and there'd be a [Diego] Rivera peasant woman on knees, and all the famous artwork in our collection, including the [Robert] Arneson standing there with his arms folded looking very manly. It was a lot of fun.

Riess: That's a tribute to your inspired party-giving.

Haas: Staff volunteered and did it. We had nothing to do with that part, but I just thought it was marvelous.

Riess: How did Chris work? Did he actually put you through your paces?

Haas: Well, most of the people soliciting were real pros. What he did was give you the information, keep after you a little bit to urge you to get going and make the initial phone call.

Gene Trefethen and I made a memorable call on a prospective donor. We had a chauffeur-driven car take us because Gene was so afraid that in these anxious moments we'd get lost finding the man's home, which was some distance from San Francisco. Of course, we arrived too early, so we toured around.

On this call we brought with us the big wooden model of the museum--in a crate. We put it down on the floor, and there was an extraordinary moment when the two men, Gene and the donor, were on the floor trying to get it open with screwdrivers. Then they put it on a table, and at that moment in came the man's wife and she gasped, "What are you doing to my Victorian table, putting that thing on it?" I thought, Uh-oh, there goes the whole ballgame.

Anyway, after some time of our presentation we said, "How do you feel about the museum? Do you feel you would like to help us?" And he said, "Yes, I'll give you a million dollars, and maybe a little more." I wanted to run up, kiss him, pinch his cheeks, and leave before he could change his mind. But we had to sit down and have tea then! [laughs]

We were so excited! We phoned Walter from the car and said, "Get out the ice, we want to celebrate!" Oh, it was wonderful.

Riess: That seems such a vulnerable question: "How do you feel about the museum?" You must at that point already have known?

Haas: Well, we knew this person had significant wealth and would consider making a gift. But we never assumed he'd give the museum such a generous gift.

Riess: Did you usually go out in teams?

Haas: Yes, a lot of the time we went in teams. It helps. You feel less self-conscious. But I don't believe in people going out three and four to solicit one person because you feel very out of balance, and as the potential donor you feel that they're taking advantage of you when there are so many of them and there's just you.

Riess: You must have learned from every time you've been approached what you do and do not like.

Haas: Oh, at times I want to say, "You know, this isn't the way you do it," but I can't.

I can't tell you how proud I am of the museum. In every respect the news keeps getting better. The statistics are amazing, like the fact that attendance at the museum three months after it opened was as many people as we had in attendance for a whole year in the old museum. That's pretty spectacular.

Art Appreciation, and the Haas Legacy

Riess: I noticed when I was last at the museum an amazing number of docent groups. Has that program picked up?

Haas: Yes. In fact we wish we could figure out ways to schedule more schools. We're increasing our docent course so next year we can have even more school children come in.

I personally am very interested in educating the public on modern art. Modern art can be so difficult to understand for most people, including myself. Once you get familiar with it, and realize some of the background--like *Femme au Chapeau* by Matisse raised a furor when it came out, but now we don't even think anything about a lady with a green face. You have to look and look.

One thing Elise used to say, that she was told the only way she was going to learn to understand and appreciate art was to continuously look. In other words, go to galleries, go to museums, and go again. And she did.

Riess: And with the help of experts? Or are you supposed to be able to do this on your own?

Haas: She had to like a picture before she bought it, but she used a lot of advice from the directors of museums, and curators. In fact I think most collectors as they are learning and collecting do get advice, a lot of advice, because I see all these collectors at our museum bringing out a slide or a negative of a photo and showing it and saying, "What do you think?"

Riess: You mean advice in adding to their individual collection?

Haas: They're adding to their collection, which hopefully someday will be included in the museum's collection.

Riess: That's an interesting role the museum has. I didn't know that.

Haas: Oh, yes.

Elise and Walter Haas, Sr., stated in their will that all art that had been evaluated at over a certain amount was to go to the museum.

And there was still enough art left that we could all have some things in our house that had been in their house, which made it meaningful. In this room I have two Rouaults and two Feiningers, and then that funny little fake Matisse.¹ That's all fun to have, and I really like it. If Elise could display it so can I!

More on Activities Board, and the Art of Seating

Riess: We've gotten you started up the ladder of involvement with the museum. What activities do you remember particularly when you were on the membership activities board?

¹See this story in Elise Stern Haas, *The Appreciation of Quality*, Regional Oral History Office, University of California, Berkeley, 1979.

Haas: Oh, we sponsored luncheons, and we'd give dinners to interest people in giving to the museum, and sometimes to encourage volunteer and board service. We put on the Christmas party every year. We used to have a wonderful Christmas party. People made ornaments, decorated trees, and they'd bring them to be sold. It was a family party that was very popular, and then it became too big, so we stopped it. Maybe one of these years we can bring it back again because it was such a nice, warm event, and we do have more space.

A lot of organizations have a group of young, attractive ladies who want to be part of the whole scene, whether it's opera, symphony, or museum. So gradually they work their way up the organization's leadership ladder, working very hard, putting on functions. These organizations need hard workers because their trustees are on so many committees and boards and have so much to do--their businesses take their time--they don't have time, for example, to do the seating for a party, which is time-consuming, and you have to know the people.

Riess: You mention seating. We didn't meet last time because you had to seat a dinner for one hundred and twenty people?

Haas: Oh, I'm used to it. When the museum opened Frances Bowes and I had to seat five hundred and twenty people. That was really a task because not only were we trying to seat people who were going to be compatible, but we were also figuring out where their tables were going to be so that everybody would feel they had the best location.

Obviously some were practically in front of the ladies room, and some were behind a pillar--it's very difficult. We only had two complaints from that party, so that was pretty good. The party I mentioned for Brooks Walker, with just the hundred and twenty people, everybody seemed happy.

Riess: Does that mean you knew those hundred and twenty people?

Haas: If I don't know them then Elaine, the CEO, knows them. A few we didn't know because they were friends of Brooks's, and we phoned and found out what they were like, how old they were, and what their interests were. But you gradually know the people. It's amazing how many you know, or you know of them. It's just that if you suddenly get a strange name you don't know if that person is seventy or thirty-five, and that does make a difference.

Did I tell you that once Walter, Sr., said, "Your mother isn't feeling well. Would you mind if I asked you to seat twelve people for me tonight?" I said, "Dad, all you have to do is blindfold me

and tie my hands behind my back. I can do it right now." [laughs] It took all of two minutes. But he didn't realize it.

Riess: When you and Walter were young marrieds and you gave a dinner would you always seat your guests?

Haas: We always consulted each other. I'd say, "This is how I think it should be. What do you think?" And then he might say, "Well, I would change so-and-so and so-and-so." We did the seating together because he was interested that people find somebody they'd enjoy talking to.

Every once in a while when people get really uptight about where they're going to sit I say, "Look, you're not marrying this person. It's maybe for an hour and a half to two hours. That's all." But occasionally you know people who are having a fight, or who really dislike one another, and then you try to be careful not to put them together or at the same table.

Riess: That must be quite a job. It's interesting to hear about that.

Haas: As a thank-you for doing the seating we're often invited to food tastings. For instance Paula LeDuc, who is one of the current top caterers, invited us to her beautiful place in Emeryville. There you sit down, and they'll have plates with small portions so you can taste everything. Then you decide for an event whether you want to have a fish entrée or a chicken entrée, or even be as bold as to try veal or beef. It's rewarding, as you get to taste the desserts, which are spectacular.

Differing Roles of Men and Women on Boards

Riess: Let me ask again my question about how you think men and women function differently on boards.

Haas: Brooks Walker, our past chairman as of June 1st [1995], was chairman I think maybe for ten years. I was his executive vice president when he was president. Then I became president and he was my executive vice president. We switched, which is something unheard of. Finally I was chairman, and I had another president, Alan Stein.

To answer your question, when Brooks first came he had a lot of ideas about--well, he never felt that women were quite up to doing the things that men did on a board. So we teased him at the dinner we gave in his honor and said we thought he should just be

arranging cut flowers. We kept bringing that up throughout the evening and everyone, including Brooks, laughed a lot.

But we all agreed that since then he has realized that women really can do a good job, that it's better if they work together. He's come a long way. My friend Brooks worked morning, noon, and night raising funds for the museum and representing it on many city committees.

Riess: The times you would work together would be in fund raising?

Haas: Oh, everything. You discussed everything. Especially I used to discuss the financial things because that was one of the areas I was weak in, and that was his forte. We worked very well together.

Elaine McKeon is the new trustee CEO. She's wonderful, and she too has a male president.

Riess: Elise Haas was board president from 1964-1966, and then it reverted to a series of men: Mortimer Fleishhacker, Charles di Limur, William Roth, and then Mrs. John Bradley from 1973-1975.

Haas: Yes. She's a pal of mine, and she did a good job. She was trustee for a long, long time. And then who came next?

Riess: Eugene Trefethen was the president of the board from 1975 to 1981.

Haas: And I worked with him as his executive vice president. We got along wonderfully.

Riess: Tell me about that decision to split the board between a chairman and a president.

Haas: That's worked very well.

Riess: What are the distinctions?

Haas: Well, they both report at board meetings.

Riess: What are their bailiwicks?

Haas: There are men and women on the finance committees, but finance and the finance committees are usually under the chairman.

Choosing the committees is usually the president's job, and she checks up on them and phones each one and finds out what they'd be happiest doing. Of course they all want to be on the same few committees, but everybody has a few things they particularly enjoy.

We find that the more we can get people working, the better they are as board members, and the more they do for the museum.

Riess: The more they have to do, the more they want to do?

Haas: Yes, and the more interested they get. If they just come to a board meeting once a month they're not going to be a real part of the museum.

More on Accessions Committee

Riess: And the accessions committee is under the president, or the CEO?

Haas: That is run by the chairman of the accessions committee, and structurally is under the board of trustees.

That has come a long way. I think I mentioned last time that it started off that the museum's budget had a certain amount for accessions. And then they found that they really couldn't afford to spend that amount of money on accessions. Don Fisher came up with the idea that we open up the accessions committee to anybody who would pay \$25,000 a year to be a member of the committee.

We would have all-day meetings where the art was presented, and serving on the committee was very educational. Then we had closed-ballot voting, so if you really couldn't stand a piece of art you did not have to vote to buy it.

We have around twenty or twenty-five members who are seriously interested in learning. And if they can't come to that meeting they're given a short repeat on another day, so that they know what's happening and can vote.

Mimi Haas is now the head of it, and every spring or in the early fall she does a lot of phoning and gets people to sign up. They feel rewarded because they are learning a lot about modern art, and they know who the up-and-coming artists could be. We have at least \$500,000 to use for buying art each year, which sounds enormous, but art has gotten so expensive! So we try and buy artists who are on their way up, rather than very well known names. We could never afford to buy at auction or anything like that.

In a way it's very democratic because it's open to anybody willing to do it. In another way it's not democratic because you have to have the money!

What's happened in the art market over the past few decades is amazing. Imagine what it means if even our museum with its annual allocations budget can't readily participate in auctions. It means that with a few exceptions, like the Getty Museum, buying major works of art is left to the private individual, or the corporate market, which hopefully one day will donate this art to museums.

This is another reason it was so important to build a beautiful museum to which donors would feel proud to donate their art one day.

Riess: Do the curators feel answerable to the committee? Is it real?

Haas: It's real. Although I think people might at times vote yes on something they really don't like because the curator has made such a strong appeal for it that they go along.

The Education Aspect

Riess: Would you talk about what the museum's educational role is, particularly as a museum of modern art?

Haas: Yes. Actually we are planning in the education department to have a series of lectures in the theater--which seats 299 people (but I think we can squeeze the 300th in)--and we're going to start in the Impressionist era and then work up to today's art.

Riess: You will offer the lectures to the general public?

Haas: No, it's for our members. We are constantly working on getting our members to rejoin the museum. I have a theory that if a person comes back once or twice a year to the museum they'll have no compunction about signing their membership check each year.

We've signed up Debra Loft, who lectures the docents, to give a series of lectures with slides on Saturday mornings in the Wattis Theater. I think they'll love these lectures and understand the new art better. We also have computers in the galleries showing artists such as Pollock dribbling paint on his canvas on the floor and explaining it. Seeing the finished picture on the wall afterwards completes the experience.

Riess: Can members be allied with the photography division or other specialized aspects?

Haas: Members of the accessions committee and "friends" of photography are on this photography accessions committee. In photography there are a lot of people who aren't on any board but who obviously are good donors and collectors. A lot of them at least once a year buy a photograph that the curator has identified and said, "We'd like to buy it but we don't have the funds for it." The donor then says, "I like that picture too. Why don't we get it for the museum?"

We have a photo forum and a photography accessions committee, and we have an architecture and design committee. Also the education committee is very popular, as is membership. All of them meet three or four times a year. They usually convene over lunch.

Riess: What level of donor do you have to be before you are invited to be a member of a committee?

Haas: The committees are for trustees and people especially interested in a specific area of focus. We have sixty-something trustees, so we're awfully big. In addition, there are some non-board members on each committee who are significant donors and interested in art, and who can be helpful to the museum.

I have lunch every couple of months with Mike McCone who was deputy director under Henry Hopkins. Mike and I are pals. Mike is now head of the California Historical Society, and has been for several years. I picked Mike's brain the other day, and I asked him to refresh me on some of the staff members that I've forgotten. He brought up the names of the two ladies who talked our museum into being the second union-run museum in the United States, which has always been the biggest headache for us.

Now every three years when the contracts get renewed there's usually someone in the union who will hold out, and it makes it unpleasant. And after it's all settled people aren't as friendly with each other for quite a while. The top staff, such as the heads of departments, aren't unionized. We have a negotiator to help us.

Riess: Staff salaries, is that something the trustees are involved with?

Haas: Not really. It's usually worked on by senior staff, the unions, a negotiator, and someone from the board. That's one of the areas where the unions make demands for salaries and holidays.

Riess: But does this come up to the board?

Haas: It came up to the executive board a couple of weeks ago, and we met the man who is now and has been for a couple of years our union

negotiator. He was explaining how things were getting along and making us aware of what was going on. We once had pickets outside the old museum, people running around with signs and screaming and yelling. It was not pleasant.

Riess: Are board members specifically discouraged from chatting with curatorial staff?

Haas: Oh, no. We give input to them on museum issues and ask their advice and help often.

Some staff go on the museum trips to New York or abroad. Such museum-sponsored organizations as the Director's Circle and Collector's Forum offer their large donors these trips to thank them for their support. For such a trip twenty people is considered a good size, although this spring fifty people went to the Venice Biennale and it was a successful trip. While on these trips lots of galleries and museums are visited as well as collectors' houses.

Riess: And they are taken on these trip by staff?

Haas: Yes, by about two or three staff. Trip-goers might have a weekend in New York City and be taken down to SoHo to see all the galleries there, and then also visit certain museums closed to regular visitors. On the trips they have at least one or two fancy dinners at the current best restaurant in New York, and they stay at the top hotel in town.

Riess: That's an expensive jaunt.

Haas: Well, the members pay for all the costs.

Riess: Are they encouraged on those trips to purchase?

Haas: To buy art, yes. Or to get to know who the artists are. We always take a curator, plus Jack Lane, and so between them they explain why so-and-so is good and how the museum could use art like that.

Riess: Could you explain the financial relationship of the museum to the city? It's different from the other museums, is it not?

Haas: We're a private museum, and the money we get from the city is from the hotel tax fund. Every year we get a little nervous. With each new mayor you wonder if you're going to get a cut in the hotel tax or not.

Riess: You mean they could decide to do that?

Haas: They could cut it. I think they'd have to give us something. It helps us a great deal.

Riess: That sum of money increases with the cost of living?

Haas: It doesn't increase too much, but we do very well, and we certainly plan on and appreciate this support.

And then our development committee has a whole staff that works on foundations, corporations, and individuals, and to get funds for specific things like the education department, a family day, other special events, and everything that brings revenue and people to the museum, and helps us make new contacts.

Biting the New Building Bullet

Riess: Before Jack Lane was signed on were you committed to having a new museum, or did it take Jack Lane?

Haas: Jack Lane was the final touch.

Finally, after five different tries, it became impossible for the War Memorial Building to meet the needs of the veterans and our museum. That was when we made the agreement with the Redevelopment Agency to take over the area where we are now, and then we just bit the bullet and did it.

Riess: Who were the lead people in that?

Haas: Gerson Bakar has been marvelous. He knows a lot of people at City Hall. Brooks Walker has also been wonderful. Tom Swift, when we finally chose the architect, worked pro bono with him daily.

Riess: Who is Tom Swift?

Haas: He is a trustee who is in the development and construction business. He gave countless hours of his time, and it really worked because we stayed within the sum that we had predicted we would build the museum for, and that's very unusual.

We had somebody from Los Angeles come to one of our trustee meetings and give us a talk on MOCA, the Museum of Contemporary Art in Los Angeles. MOCA had made up their mind that the only way they could do this was if they didn't keep changing the work orders. I think in the back of all our minds we realized we could say yes or no in the early stages, but once we made up our mind we couldn't

start changing things. And I don't think we did. Some minor things maybe, but we really stuck to our plans.

Tom Swift was the middleman between the architect and the museum because the president and the director had neither the time nor the expertise required. Now we are starting to discover which rooms work best, and some of the weaknesses of the museum, but basically we're very pleased with how well the whole museum turned out.

And then Toby Schreiber--he's head of finances, and he kept auditing and watching what we were doing, so that helped. Now John Bowes is head of finances and doing an equally fine job.

Choosing the Architect

Riess: What was the process of selecting the architect?

Haas: Well, first we got the land, and I told you we got that for a dollar, and then we had a competition for the architect.

We started with sixty names. The search committee for the architect was given the list and they commented on whose work they had seen and what they had done, and so forth. Some of them we just knew wouldn't work, and some people didn't like certain architects, but somehow we reviewed them all. For example, when committee members went East they were told to go and look at certain buildings.

It didn't happen overnight, it took a while to do, but we worked the list down to about six or eight architects, and we had them come and make a presentation to our little committee.

Riess: And that was a committee of the trustees?

Haas: Trustees, yes, and a few others who came to those meetings where they made presentations.

Then we worked it down to three.

Riess: Do you remember who the three were?

Haas: Yes, Tom Beeby from Chicago, and Mario Botta from Switzerland, and Frank Gehry from Los Angeles.

Riess: Had all three done a design for you at that point?

Haas: No, but we went and saw other things that they had done.

Mario Botta had never in his life done a museum. Frank Gehry I don't think had done a museum, but he'd done a million other things, and his architecture is very accessible.

Riess: He did the Temporary Contemporary museum in Los Angeles.

Haas: Oh, yes. Well, he didn't do that much to it. The building was there, and he emphasized the pipes and such, and organized the area. But there was plenty of other work to see by Frank Gehry.

A small group went to Switzerland. At that time I couldn't go, but I wanted to. When they saw a bank that Mario Botta had done they were sold! (A year or two later when we were on a trip and went to Lugano we saw the bank also. The lighting from above was fantastic!) After the selection committee saw that example of his work they phoned back to us and said, "Forget everything else." We had been thinking of having a competition between the three, which takes time and money, but now it would be ridiculous! We canceled it, and we hired Mario.

Another thing we had done was list the various rooms in the museums that we'd visited that we felt we wanted in our museum, like the cafe from someplace, and the store from someplace else, and the meeting room from someplace, and the galleries. We took Mario in an airplane to visit all these places. Louis Kahn was somebody he had admired and studied under, so we took him to the Louis Kahn museum [Kimbell Art Museum, Houston, Texas] and showed him the rooms we liked there, and so forth.

There was a lot of thought in all this. I would say now there's only one room in our museum that doesn't work the way we had hoped it would. Part of it was that we changed the plans halfway through. We thought it was getting too expensive, and we couldn't divide it up in small rooms the way we had originally planned. In other words, if you had a small meeting you didn't need this large room. That's the only one that hasn't really quite worked out, and we probably could do something to improve it. But otherwise, everything has been wonderful.

Riess: Is Mario Botta available for changes?

Haas: Oh, yes. We all feel that he would have to give his okay, and probably design the changes. Although Swinerton & Walberg could certainly do all the construction because they did all the rest of the work.

Mario and I are very good friends. At various events I have volunteered to sit next to him, because he only speaks French and Italian. My French is god-awful, but somehow if I've had a couple of glasses of wine I get braver and I can speak better. The French is all in my head, it just hasn't been used for so long.

Actually I think Mario understands practically everything but he is hesitant to speak English, fearing he will make an error. So Mario and I are--I'm his "Eveline," and "Eveline, asseyez-vous ici," and we're very good friends. We kiss and hug every time we see each other.

He's an adorable man and we all love him. And he has a lovely wife, Maria. She speaks English quite well, which is what makes me think that Mario can too. Mario always has his interpreter, Ugo [Frueh]. Ugo is a young man who's also an architect, and Ugo has supervised parts of our museum. Ugo came over and stayed in San Francisco for a while and worked with the San Francisco firm that did all the museum work.

Riess: I remember an interesting exhibition in one of the side galleries on Botta's design for the museum.

Haas: Yes, and they kept it there for quite a while because it turns out the architecture of the museum is of interest to many visitors.

It's fascinating to see what exhibitions draw people in. There was a great show, "Politics in Photography" ["American Politicians: Photographs from 1843 to 1993"], with all the famous pictures, like Lyndon Johnson showing his stomach operation, and Stevenson with a hole in the sole of his shoe. That kind of exhibition brings in members, and in a way it's because people can understand what's being shown.

Riess: About Botta's design, it was interesting to see how the models developed. Were they all presented to you as a board?

Haas: We did see them along the way. But that's where Tom Swift would advise us, because he knew what would work and what wouldn't, and what would be too expensive, and what we could afford.

Mario came quite a lot while the building was being built, and when he was here we had hard-hat tours--and even when he wasn't, but he was a great attraction on the hard-hat tour.

Riess: You mean an attraction for donors?

Haas: Yes.

Riess: And what about the trees on the roof?

Haas: Oh, yes. Well, that was his original idea. Fortunately we all at some point realized that with San Francisco's weather, the wind and everything, they would be either knocked over or die. And it was going to be a very big added expense to make the roof under it strong enough and safe enough to have the weight of these trees, and the dirt. We finally gave it up, and we're relieved.

Riess: Did you consult with artists and architects in the Bay Area on the design of the new museum?

Haas: Some of them were in the running to be chosen as the architect and then, obviously, were not selected. Later a few of them were critical of the museum. But they had an equal chance to compete for the job.

We were hoping it would be a good museum. I really don't think we knew how sensational it was going to be, and how important it's been as a tourist attraction and a pride factor for people in San Francisco. We lugged the model all over. The model was made in beautiful redwood, and you could realize a little bit how it was going to look.

When people on the hard-hat tours came to the big galleries they were thrilled. And my reaction each time I'd get to a gallery was, "Oh, this is so beautiful, it would be such a wonderful room to give a party in!" [laughter] Every once in a while, when we'd have a very avant-garde show, I'd think, Oh, are they going to put that in one of those beautiful galleries? [laughter]

It just went marvelously--maybe I'm forgetting things. Part of our fundraising was taking the public through and seeing the building while it was being built. I noticed that a lot of the things that we did the new library also has done.

I have to hand it to Brooks. I didn't believe we should have such a large board, but we attracted people who gave generously and who have expertise in various areas that has helped us.

Acknowledging the Donors

Riess: The big donors, were they clear from the start? Haas, Fisher, Wattis?

Hard Hat Tour of San Francisco Museum of Modern Art under Construction



Mrs. Walter Haas, Jr. with Eugene Trefethen and Walter Haas, Jr.



Mr. Walter Haas, Jr. with Maria and Mario Botta

Haas: Oh, yes. You always, when you're having a fund drive, have to have some lead money. We had raised \$30 million from several board members before we interviewed Chris Hest. Then while we were interviewing him he said, "We'll have to make a study of people, find out if they're interested, and see what they would be giving, and so on."

We said, "Oh, we don't need that kind of a thing now. We already raised this without a feasibility study. Why do we need it?" He stuck to his guns and he said, "You have now cleaned off one layer of donors, but there's the next layer under them that we have to start talking to."

Riess: How do they conduct that study?

Haas: They make appointments, and they have a fancy way of saying, "We want to tell you about it," and so forth. And then people either sound very interested, or they're not, so then you know.

Riess: And what about the attribution of room names?

Haas: That didn't come until people were negotiating how much they were going to give. We sat down and figured out how much galleries were going to cost the donors, and how much the atrium was going to cost, and how much the auditorium, the education department, and the event space, where you have meetings or parties, would cost. We had figures for everything.

People care about that. It's very important. And as all the major gifts from lead donors started coming in then people wanted to join the club. So they did.

Riess: And you have a wall with donor names?

Haas: Yes, right as you come in the revolving doors, to the right there. It's glass with painted names. Everybody does it that way now. I guess then you're not in granite forever.

Riess: And the endowment?

Haas: Well, after we had decided on the \$65 million for the building, we then realized we needed endowment money. And as the museum opened and the demand for it grew, our operating costs skyrocketed. We needed, as an example, many more security guards for the galleries than we had planned for.

Due to everyone's generosity we achieved our final goal of raising \$95 million.

Just after the museum opened I was at a Museum of Modern Art meeting in New York where I foolishly accepted their invitation to get up and tell about our museum. (At the time I invited these people to the museum, and when we were trying to make a list of who to send invitations to we realized we had been so cordial, everyone wanted to come! We knew we couldn't invite them all. [laughing])

But at that meeting I got up and I told about the museum and urged them to come. And then I said, "If there are any questions I'd be glad to answer them." Immediately the question came that I knew was going to come, "How much have you raised?" I told them, and they all gasped in unison. It was like a symphony and was so funny.

Evelyn Haas's Service on Other Art Councils

Riess: That leads into the relationship of your museum to other museums. You talked about Henry Hopkins heading the Museum Art Directors' group.

Haas: All the directors of prominent museums are in that association. It's sort of a small-world department.

Some years back the museum gave a big dinner for Henry's group, with directors invited from all over the United States. My dinner partner was Jack Lane, who was then assistant director of curatorial affairs at the Brooklyn Museum.

Riess: Interesting. And you are on a board of the Museum of Modern Art?

Haas: I'm a member of their International Council. And a lot of the same people are on the National Gallery Trustees Council. The National Gallery has a main board where they have Supreme Court justices and high government officials, and then they've made some more boards because they realized that they needed people from all over the United States to advise them and help them raise funds.

Riess: Do you have to make a major gift?

Haas: There are dues, and they're quite high.

The National Gallery started off by saying to us, "We know you have your own museums, and of course we know you won't want to give money to our museum, which is, of course, a public museum, but we just want your advice." Well, as years have gone on they have

changed their policy, and they're not shy about asking for money or art.

Riess: You went on the National Gallery Council in 1983, and the International Council of the Museum of Modern Art in 1982.

Haas: Franklin Murphy talked me into the National Gallery Council. We were on some kind of a trip, and he took me down to the bowels of the boat and sat me down, and he said, "I want you to join this group. We're just starting." I was very leery. I said, "I live in San Francisco." "Well, you can get on an airplane." That was one of my first "growing-up" boards.

Riess: That was Franklin Murphy from UCLA?

Haas: Yes.

The National Gallery Council is marvelous. I've rotated off, but they have invited me back on. It's a great experience. I've met wonderful people through that. About eight members of our San Francisco MOMA trustees are on the MOMA council now. And the National Gallery Council--Doris Fisher is the only one besides me from our museum.

Other Modern Art Collectors

Riess: And the trustees of your museum, do they really love modern art the way you do? For instance, the Fishers?

Haas: Oh, the Fishers are important and enthusiastic collectors. The Fishers, Bakars, Boweses, the Peter Haases, Byron Meyer, the Kramlichs, the Norman Stones, the Gateses, the Charles Schwabs, Phyllis Wattis, Steven Oliver, Robin Wright Moll, and Tom Weisel-- I'm not naming them all, but they are serious collectors, some of them more serious than others.

Don Fisher in the Gap building down on Harrison Street has an art gallery on the first floor, and it's a big gallery. Upstairs in their public meeting spaces and executive offices, all the walls are hung with art. He collects it for the Gap and for their homes.

The Boweses had their whole house in San Francisco filled with art. Then they built a house in Napa with the famous Mexican architect [Ricardo Legorreta] who's doing the Mexican Museum. It's built specifically to show their art. People from the East all

come to see it. At times she gets a little weary of all this entertaining every weekend!

Riess: I wonder how the museums in San Francisco coordinate things so that there is not a lot of conflict about timing the blockbusters, et cetera.

Haas: I would guess--I don't know--the directors get together every couple of months and discuss their future plans.

The War Memorial Board

Riess: What do you do on the War Memorial board? You are still on it?

Haas: I'm still on it. I was vice president, with the understanding that I was not going to be president.

We are the landlords for the War Memorial Building, for Davies Symphony Hall, and for the Opera House. What do we do? We saw to the business of new seating and new cushions for Davies Symphony Hall. The Opera House, of course, is closed, not having performances while renovation work is being done to these buildings.

We have a budget from the city, and the War Memorial does this work. The mayor chooses who is to be on the War Memorial board.

Riess: Is it very political?

Haas: Very political.

Riess: You've served under Moscone and Feinstein.

Haas: And Agnos, and Jordan, and now our present mayor, Willie Brown. So I have served at the pleasure of five mayors.

Riess: What have been some of the issues over the years?

Haas: Well, because we are the landlords we are responsible for budget allocations and decisions or design oversight for the buildings and organizations. We try to make things better. For instance, we choose the restaurant group that is in the basement of the Opera House, and give permission for the banners flying on the buildings, as well as look out for the Herbst Theater. There are too many other things to list!

Riess: So a kind of crony-ism can get into this?

Haas: Yes. People, for some reason or other, all want to be on the War Memorial board. I can't imagine why! [laughs] Except we have a key for four parking slots between the Opera House and the War Memorial Building, and that's mighty helpful!

Riess: Is there anything you've done on that board that has made a real difference that you can think of?

Haas: Oh, yes--and this is recent--we had a presentation made by the people who were renovating the Opera House due to the earthquake damage. They were aware that there were too few women's bathrooms in the Opera House, and that during the intermissions women had to stand in lines forever! It was humiliating. So they were telling us how many new "facilities" they were going to put in.

I finally said, "You mean toilets?" And they said, "Yes, toilets." And how many sinks. Well, I talked them into leaving just one sink, and every other place where they would have had a sink putting additional toilets. So we're getting a large number of toilets, including one floor where we're omitting one of the men's rooms because they had two on that floor, and making that one an extra female restroom.

I made my contribution! I don't think there will be a plaque for it, but I have made my contribution. Everybody else sat there and didn't say anything. But it is going to happen.

Riess: Good. Dianne Feinstein in particular would have appreciated that. [laughter]

Haas: That's right. Except that the mayor probably had a special place she could go.

Brooks Walker, and Board-Building

Riess: You sent me a copy of a monograph by Kim Mueller.¹ It was important in reminding me how significant a first step building the board was in getting the new museum together. At that time, I

¹ Kim Mueller, "The New SFMOMA: A Contemporary Museum and Its Collector/Patrons Come of Age," A Paper for Art and the Law, Stanford Law School, May 9, 1995.

think you were president, and Brooks Walker was chairman. How did you two work together to build the board?

Haas: In those days we were going through a period where Brooks felt that the museum was just like a business, and he was going to run the museum like a business. Well, he learned rather quickly that running an art establishment wasn't like a business. He made the decision that we should enlarge the board so that we would have more people to call on for big donations.

Riess: I understand from the monograph that board-building was something Brooks Walker thought about early in his tenure, even before you had decided to build a new museum.

Haas: It could have been.

Riess: How did the two of you work together on that?

Haas: We worked very well. In those days--well, I guess even now--the CEO made most of the major decisions on important financial problems. The president was the one who knew what the staff was doing, had contact with the board, and was the in-between person who saw that the daily running of the museum went smoothly. Brooks was in charge of all the major decisions, and all the oversight responsibilities of the museum's finances.

Riess: And when the board was enlarged, was it mostly through his business sense?

Haas: Well, being in the business world he identified the people--they didn't necessarily have to be art lovers, but they were people who would be generous and help us in our fundraising.

Riess: That's interesting. Perhaps before that time you had a board that was more committed to the art?

Haas: To art, and to seeing that we ran the best modern art museum, certainly in the West, and maybe in the United States.

Riess: Do you think that now your greatly expanded board members have become more committed modern art lovers?

Haas: Some of them have started collecting, and some of them aren't interested. But we have very good attendance at meetings, especially because they're proud to be part of this new building--they're on a winning team!--so that has renewed their interest. They also know that they're not going to be tapped for another donation for a while. [laughs]

Riess: What is the size of the board now?

Haas: I would guess sixty-five. That's a large number of people.

The other big board that I'm on is the Symphony Board. They recently did a study of their whole structure. I think they wanted to make the board smaller, but they realized they had a deficit and would be fundraising. So they decided to leave it the way it was. They also work with Chris Hest!

Riess: Hard to imagine sixty-five people coming to a board meeting.

Haas: When you get that many people, they don't all attend. Nowadays, people travel a great deal.

The Gamble

Riess: How much has the museum been buying artists gambling that they're going to be good?

Haas: We had a period, during Henry Hopkins' era I believe, where we bought modern artists who we knew were going to be safe. Therefore we had to spend a lot of money, and we couldn't buy many pieces of art, and we missed a lot of artists who were on their way up who we should have gambled on. At a reasonable price one could see if they were suddenly going to come on their own and be somebody outstanding in the art field.

Riess: When you hear those words applied to art, isn't it a little disconcerting, that it is such a market?

Haas: Art is like fashion, in a way. Some of it is also luck.

Critics, and Discretion

Riess: In a review [by UC Berkeley Professor of Art David H. Wright, in *The Daily Californian*, March 15, 1991] of an exhibition called "Toward a New Museum," the reviewer said that SFMOMA is "tending to buy works that are big and dumb, and so gimmicky they will quickly become obsolete, such as the Jeff Koons." I could not do this oral history with you without asking you about the Jeff Koons.

Haas: Well, I have never been a fan of Jeff Koons. To me, he is someone who's just--[pause] well, there's no way his work is going to last or is going to be meaningful. The museum also bought that big Michael Jackson with the gorilla [*Michael Jackson and Bubbles*, 1988]. Every time I see it I feel slightly ill!

When the museum had the Jeff Koons exhibition, which had very pornographic pictures in it, we had to station a guard outside so people of a certain age couldn't come in and see that part of the show. Of course, that made it much more popular! There was a lot of PR on Jeff Koons, and a lot of excitement about him. Everybody wanted to see what he was doing and what was so wonderful. I think people have cooled off.

I remember when there was a Julian Schnabel show, and it was very difficult to understand. The pictures consisted of pieces of dirty canvas with a couple of strokes or dots, and had long fancy names. I went up to a guard one day and I asked him, "What are people's reactions to this show?"

He said, "Oh, just wait a minute," and he dashed in and got a little piece of paper out of a drawer. He said, "Here's something that someone gave me." It said, "Julian Schnabel makes me ill." Except he didn't say "makes me ill," he made it a little more graphic. [laughter]

Riess: Is there much passion on the board about the direction of the collection?

Haas: Well, one of the understood things about being on a board is that the job of choosing the shows and choosing the art work is up to the director and the curatorial staff, and the board members should not really have too much of a say on it.

It seems to be true that the Matisse, Stein, Picasso, and the Monet shows are the ones that the public feels comfortable with and enjoys. They're the ones that bring in the crowds, which bring support for the museum.

Granted, we're running a modern or contemporary art museum, but to keep the doors open and pay for the guards and everything else we have to sprinkle some of those more comfortable shows into our whole setup. Otherwise, people won't come to the museum, and then they won't become members, or they won't renew their memberships.

We have to show modern art, but we also have to show the father and mother of modern art with it.

Riess: And entrance fees really make a difference.

Haas: Well, I notice in one article you sent me that the entrance fee was three dollars then [1985]. It's now seven dollars. And general membership is now \$55, not \$35. Of course, membership does give you discounts at the bookstore, and if you come enough times your membership pays for itself--you never pay admissions when you're a member. As a member you have extra privileges on getting tickets for lectures, et cetera.

Riess: There is no additional charge for the blockbuster shows?

Haas: Oh, no. Well, occasionally if you had a really big one you would probably raise the ante.

Riess: On the subject of being discreet as a board member, is there also an unwritten agreement not to criticize the museum publicly?

Haas: There should be, but I don't know if there really is. People will say, "Oh, we can't stand your exhibit right now, and how do you feel?" You can say, "Well, it wouldn't be my choice." But it's like this is your family, you've got to stick with them. And the more you live with these way-out pieces, the more they seem like old friends, and you get to like them, they grow on you.

Furthermore, you can't have exhibits that please everyone. The beauty of the museum is its ability to stretch all of our aesthetic senses and to appeal to a broad range of artistic interests.

The Big View: Other Modern Museums

Riess: I sent you the article in the *New York Times* [June 15, 1995] about the Museum of Modern Art in New York and their problems.

Haas: The Museum of Modern Art in New York--I'm not worrying about their museum. They have been very successful, really a model museum, and the president, Agnes Gund, is a first-class collector. She is very bright, knows what she's doing, and is happy to run the show. Lauder is her chief advisor and her chief financial aide, with the title of chairman of the board, and they're training somebody else for the future [Sid Bass, vice-chairman].

Riess: The way the article in the *Times* was written, it appeared to assume that everyone in New York would know the names of Gund and Lauder.

Haas: The San Francisco Museum of Art--notice I didn't put the word "Modern" in--was at the beginning the only modern art museum in the West, west of Chicago. And then other museums started coming, and when L.A. County started their contemporary museum, and Chicago started theirs, and of course, New York was the original of them all, we lost ground, and being on the third and fourth floors of the War Memorial Building we were viewed as insignificant, nothing.

Now we are an important museum with a very large membership, and every month it goes up.

Riess: What I meant by that comment was that in the San Francisco area if someone were asked what names they associate with the museum I suppose they might mention Jack Lane--Jack Lane has become very high profile in the new museum, so San Franciscans might know his name, but maybe not the officers of the board.

Haas: Except in New York [Richard E.] Oldenburg was the director for many years and he was very well thought of. He was outstanding. He had been the director for a long period, and it was a challenging search to replace him.

MOMA has had to struggle with some important decisions about its future directions, and those decisions influenced the kind of director they could attract. MOMA now has a wonderful young director from Toronto, Glenn Lowry.

But I know what you're saying. Back there they have to decide whether they're really going to put some of their money into the very contemporary new art work, or if they're going to save it and buy the safe and proven modern people. It's a very hard question. I don't know how well off they are and what they're going to do, or how they can do it.

I know one thing they want very much to do, and that is what we did, somehow enlarge their museum. They are working on these expansion plans now.

Riess: At the same time, the Metropolitan Museum of Art is collecting more modern work.

Haas: Yes, there is more competition. And there is competition in the SoHo region from the branch museums, and from the Whitney Museum, and the Guggenheim.

Riess: I wonder, do the meetings you attend of the International Council of Museums help you figure out answers to questions for San Francisco? That is, listening to how other council members have solved problems do things gel in your mind so that when you come back here to a board meeting you can say, "I see the path, or the solution?"

Haas: Seeing the path and being able to execute it are two different things.

We could put on some blockbusters, but it was a real gamble for them to do the Matisse show because it is so expensive now to cover the insurance, the packing, and everything for a big show like that assembled from all over the world. You work on it for three to five years, planning and getting it going.

The National Gallery in Washington is another place that is showing much more modern art. Somehow they are able to buy wonderful artists and get large examples of their work. So they are somebody to respect.

Riess: One problem MOMA reports is not having the right kind of space for big installations. When you were designing this museum, how did you plan for that?

Haas: We definitely knew we had to have one floor where we were going to show the very modern, and that it would have to be big because that was the trend. The trend may change, and it may go to artists wanting to be commercial enough to realize that unless you are a business or a corporation, you couldn't hang some of those big paintings.

Operating Costs, Marketing, and Rewarding Members

Riess: In the piece by Kim Mueller I think I read that the assumption was that the museum bookstore would pay operating costs for the museum.

Haas: I'm not sure that's accurate because operating costs, even though we thought we knew everything, are much higher than we predicted, mostly because we've had to hire so many guards due to so many people visiting the museum at all times. And guards are expensive.

Riess: What kind of support has the museum had from the city? Over the years as a board member have you had to go to newspaper and television to get them to pay attention and to give you coverage?

Haas: Well, you always have to market art. All museums have a big PR department. They work to really "sell" the up-and-coming shows. Of course, if you're having a Matisse or a Picasso show you don't have to work quite as hard.

In the old days when we had blockbusters we contacted the Chamber of Commerce. They have a list of every group that's a member in the Bay Area [of the Chamber of Commerce] and what their group consists of. There are the twins' group, the college groups, writing groups, art groups, and so on.

We came up with a form letter that we'd send to the ones we thought were going to be productive for us. We also had a list of buses they could rent, and a list of restaurants in the neighborhood of the museum. We had people coming in groups--we made a reduction on entrance fees because they were a group--and we had groups coming every single day. It was great for admissions and everything else.

We may look into it again, but now our attendance is so high that we really can't do it as much. We still have people standing in lines, so why do we want to bring more people to make it worse?

Riess: You probably get into special opening hours and after hours.

Haas: But again, that's too expensive because of the guards.

With our success we have a whole new organization we have to deal with. We have to offer things to our members, and whereas we might have had small lecture series, now we have to have 300-people lecture series. That's what our theater accommodates, and 300 is more in proportion to the membership now. In many ways we have to think altogether differently. For instance, from having 225,000 visitors a year we have 725,000. From having the fifty-fifth largest attendance in the country we now have the tenth largest. We were twenty-fourth in membership and now we're ninth.

Riess: Yours are the problems of success.

Haas: Yes, and we constantly worry about how we're going to keep our members. We keep thinking about new strategies and incentives.

Riess: Is the issue to keep people, or to upgrade memberships?

Haas: Well, we want to keep them before we start asking them to upgrade. We don't want to be too greedy. But we also are aware that a lot of people joined to get out of waiting in line in the rain when the Museum first opened. [laughter]

Riess: With all of your social savvy, haven't you found that a piece of cheese and a glass of wine will keep people coming?

Haas: Yes and no. It will, but it costs a lot of money to put on those previews. We are presenting more previews for our members and our idea is to invite them for a certain date. If we gave them their choice they'd all end up on the same day or at the same time.

We also have the idea that on a membership renewal notice we should personalize it, have the committee meet, give everybody some letters, and each person would write a sentence such as, "Your support means so much to us, please rejoin." That way the letters aren't just something out of a machine or a computer, they're more personal.

I used to sign all the letters, but now we have a machine that does it because I'd come home with piles so high, and it was too time-consuming.

Riess: When people join, do you divide them into special interest groups?

Haas: No, because we don't know that much about these people.

Riess: I mean through their membership application, so that they would always be invited to photography openings or something like that?

Haas: At this point we don't have the staff. We are upgrading our computer disks to make it more accurate and faster, but we're way behind.

We'll conquer it. We keep realizing things that we've done right and things that we've done wrong. We're determined to solve all the problems. We know we're going to lose some people, but we want to do all that's possible to keep people connected and involved with the museum.

Riess: Back to my general question about a museum network: do you talk to your counterpart at the L.A. County, perhaps, for advice on things?

Haas: I don't. But the head of membership, the staff member Susan Lefkovich, would be in touch with, for instance, the Seattle museum, because that's a new museum also. We have their figures. And other museums are in touch with us because they've heard that we're so successful. There is a regular network where we compare notes. We can look at the figures on how many people we're likely to lose. We all try to help each other.

Nowadays people interested in museums don't belong to only one museum. Our board members, and many other art lovers, want to know

what other museums are doing, and they often join museums in other cities because they are interested in what those institutions are doing.

And of course, in addition to joining museums in other cities people here in the Bay Area will often become members of several local museums. It makes us work even harder to retain our members and attract new ones.

Great Shows Remembered

Riess: You said you have files on some important exhibitions?

Haas: Yes, I found all my files, and it was such fun reading and thinking about the early days.

I don't think that the museum or Jack Lane realized how very popular the Elise Haas art was going to be. They had a show as soon as the gift arrived [1990], and they had Elise's gift of the *Femme au Chapeau* all by herself, and she looked wonderful and everybody was thrilled to see her!

I believe Jack has since changed his mind because I noticed in some article he wrote he said it was their most valuable piece. I think he suddenly realized that, if nothing else, some people will come to the second floor just to see the *Femme*. It's our *Mona Lisa*. In our bookstore they have all size reproductions of the *Femme*, and various other good pieces that are in the museum, and they sell like hotcakes!

But several shows I particularly wanted to mention: in 1976 we had the Stein show, "Four Americans in Paris," and it was absolutely marvelous. It came from MOMA in New York. Sometimes when you're putting on a blockbuster, if you get other museums from around the country to also take on your show it reduces your costs greatly. And we had a Fauve show from MOMA in New York, and that was wonderful. And we also had a Picasso, Braque, and Leger show.

Another popular event many years ago was the Soapbox Derby, which I think should be described a little bit. That was put on by Margy Boyd and the activities board. Artists were commissioned to design race cars. The event was held at McLaren Park in San Francisco, and they had races down a small hill. The entrants all had four-wheeled vehicles designed and made by the artists, and there were trophies, and food and beverages were sold. It was a wonderful sunny day, and people picnicked and enjoyed themselves.

Not until it was all over did we realize how dangerous it was. We could have been sued and put out of business forever because these little vehicles were hand-made and not very solid! Fortunately, there were no accidents. We had approximately fifty artists, and what happened was that sponsors, individuals, groups, or corporations, would put up \$250 for each of the fifty vehicles, and of this amount \$100 would go to the artist to decorate their vehicle, and the remaining \$150 went to the museum. But we only had \$150 for insurance! [laughs]

Riess: That kind of event must make you nostalgic for the smaller museum.

Haas: Well, it was a lot of fun, it was wonderful.

In 1972 we had an Edward Hopper show, not the same show the Whitney museum recently had. The show at the Whitney drew great crowds. I imagine it must have been a big money-raiser and I'm very envious of their doing it. Everyone loves Edward Hopper and the loneliness in his pictures, and there's always one Hopper picture that each one will remember.

In 1985, as Henry Hopkins' swan song, he put on a marvelous fiftieth anniversary show. We brought out all the goodies from the permanent collection, and we had wonderful artists in it, such as David Hockney, Manuel Neri, Wayne Thiebaud, Robert Hudson, Robert Irwin.

And we had the Lasky collection, the Janss collection, Henry Moore, and important photographers.

Riess: What are the Lasky collection and the Janss collection?

Haas: The Janss collection was American Realism in drawings. And after it was shown at our museum it went to a lot of other museums around the United States.

Riess: And Lasky?

Haas: Moses Lasky. He has a very famous print collection which hopefully someday will come to the museum. And that was shown.

Henry also called on art collectors and secured promises that they would leave special works from their collections to the museum. And this was very important.

But the most important thing was that Henry saw to it that a comprehensive catalog of our permanent collection of painting, sculpture, and photography was created--we hadn't had a good catalog of our collection in a long time.

The catalog was dedicated to Elise Haas. [looking at the catalog] The show opened in 1985 because that was when our fiftieth was. The plans and budgets were being worked on in July 1983, so it shows you how far in advance you have to plan shows.

Riess: Just a quick aside, when was this photograph [in the catalog] of Elise taken? It's very handsome.

Haas: I don't remember what year that would have been taken.

Elise took a good deal of pride in her appearance. She was a very attractive-looking woman who always thought that her mother, Mrs. Sigmund Stern, was so beautiful and that she wasn't. Elise used to buy a lot of her clothes in Europe, and she always was very well dressed.

The Picasso, Braque and Leger, the Stein show, the Fauve show, all were big moments in the museum's history. They were important shows and brought the crowds to the museum. And as I said, we marketed those with letters to outlying organizations, and they all came.

Director Selection Committee

Haas: Another momentous thing that happened was after Henry Hopkins left we had to find another director. And that director's selection committee was very interesting.

Riess: Tell me about being on that director's selection committee. I know you've been on several, but why was that one particularly interesting?

Haas: First, each time we worked on a search it gave us a reason and time to think carefully about the direction in which we hoped the new person would take the museum in the future.

And second, we always found out who was considered wonderful in the art world. In those days lots of museums were looking for directors. As a matter of fact, there is still a shortage.

Even MOMA took two years finding someone to replace Oldenburg, and that was a real plum job, although a difficult one. [laughing] Glenn Lowry, their new director, was my dinner partner at a museums meeting, and I had a problem that evening because on one side of me was a man with a bad ear, and Lowry was on the other side of me and evidently he has a bad ear too. Both men kept turning their heads,

and when I realized what was happening I said, "You know, it's so noisy, and you're both having trouble hearing, I think we have you seated wrong. Will you switch chairs?" So they switched, and it worked out fine.

Lowry is great, and just right for their museum.

Riess: An Islamicist, I see.

Haas: I know. They had several marvelous people they were interviewing to whom they made offers which were turned down.

Riess: And why is it that museums are being turned down?

Haas: Because it's such an impossible job, it really is, unless you divide it up the way the Metropolitan has done where you have one director who does all the art and another person who does all the management, administration, and fund raising, and that director is also involved in all the museum social events.

Riess: And would that be the person who would work most closely with the board?

Haas: I don't know which one works with the board. The job is too much for one person. Somebody has to supervise the staff and to choose them. And the director has to choose the shows, and that's all done three to five years in advance.

Riess: How did you find Jack Lane?

Haas: Well, we started with a list, and we weeded that out, and then we had some of the candidates come for interviews.

Riess: And who interviewed them?

Haas: A committee of about five or six people.

As I said earlier, we were discouraged because they all said, "Look, this is an impossible setup for a museum. We wouldn't consider coming unless you are going to build a new museum." Well, we knew we wanted Jack, and we decided to bite the bullet about building, and it worked out fine.

Riess: Do you think you were also being interviewed in a way by these potential candidates, sized up as to whether you as trustees would be a group that the potential director would be able to work with?

Haas: Perhaps, as is the case for any important job. However, I don't think that came into it. Lots of candidates wanted to work in San Francisco.

VIII THE EVELYN AND WALTER HAAS, JR. ART COLLECTION

Riess: Before we tour your collection, I wondered, when you go through any museum, what do you ask yourself? Is the basic question, "Would I have this hanging in my home?"

Haas: Well, that's what everybody says. "I really like it," or "I certainly wouldn't buy something like that." Everybody, whether they admit it or not, says it.

Riess: That's the basic museum-visitor question.

Haas: Oh, definitely. I used to play a game with my children when we went to a museum. We'd get into a gallery and I'd say, "Now, you can have one picture. You look around and see which one you want." It really made them look. I think all of them still play that game secretly when we go into a gallery. It makes you pay attention to the art.

Riess: [walking around the house looking at the Haas art collection] How do you have your records of your collection organized?

Haas: Well, I had my secretary type a list for me to use today that locates the paintings and the artists. And I have files on all of my art. I'd buy a picture, and then when I'd see something about the artist I would cut it out and put it in the file. So my children when they go through it all will know something about the artists and the art work.

Now, that's my pride, my love, my joy, my Richard Diebenkorn, *Berkeley Series*, 1956. It was a great moment when we bought it, because it was something so different from anything I'd ever had, and I just love it, and I think even Walter loves it, now.

Riess: Did you buy it from Diebenkorn?

Haas: No, I bought it from John Berggruen.

A friend of mine wanted me to take him around to some of the galleries, such as John Berggruen's. We did that, and John showed my friend this painting. He was not enthusiastic, but I thought about it all night long and I phoned the gallery the next morning and I said, "John, do you think I could try it in my house?"

He said, "Certainly."

It was a Saturday. The gallery sent a man out with a hammer and a nail and he put it up on the wall, and I almost died. Walter looked at it and said, "Oh, my God." Then we phoned his mother and said, "You've got to come, we have an important decision to make."

"I'm tired," said Elise.

"No, you've got to come."

So she came, and we sat her down in front of it, right about here, and she looked at it, and she said, "Well, I've never heard of Mr. Diebenkorn."

"But is it too big?"

"No, it's not too big."

"Is it too bright?"

"No, it's not too bright."

She sat there looking at it for a while, and then she said, "Get it." And we did! For weeks afterward everybody would come up and kiss me and congratulate me. It was the biggest thing I'd ever done, and it became, over the years, the most important artwork we ever bought.

Riess: That's a wonderful story.

You said Elise always had an artful arrangement of things in her house so that there was a perfect setting for her art. I think your striped pillows show the same care.

Haas: We found an artist who painted materials, and we took Polaroid pictures of the Diebenkorn painting so that he would get the colors that were in it. And we did those pillows to blend with the painting.

That's a Barry Flanagan sculpture. He always has a little hare--h-a-r-e--someplace in his sculptures, and of course I love horses.

This is a Richard Shaw sculpture, and when I saw the baseball on it I had to have it. That was that.

Here is our newest painting, an early Barnett Newman. It's very untypical of him. He didn't like his early period, he threw away most of the paintings from that time, but not this one.

Riess: How did you find this?

Haas: Our curator Gary Garrels [SFMOMA's chief curator and curator of painting and sculpture] told us it was something we ought to have, so we tried it and we like it.

And that's the famous faux Matisse, the fake drawing that Elise Haas had in her house. I figured if she could have it hanging, knowing it was fake, I could too. Even Elise got taken, once, by the frauds on the art market. The piece was done by Elmyr de Hory, and there's a book which calls him "the greatest art forger."

Those are Feiningers right over there, and they were in Walter, Sr.'s, bedroom. I like them because they're scenes with a bay and boats, so they correspond with what we see outside our window.

Here is Gordon Onslow-Ford, and it's noteworthy because one day after I had lent my Diebenkorn to the museum I was home alone and I decided I'd hang the Onslow-Ford up above the couch. I had the picture, and I was standing on those pillows, but because the picture was so heavy I lost my balance and fell on that glass table and broke three ribs and punctured my lung. [laughs] I met Gordon Onslow-Ford and told him the story, and he didn't think it was funny at all! He was not very sympathetic.

These two Rouaults were Elise Haas's. I was lucky, I talked other family members into letting me have two instead of one. I said one won't show up, but two would be wonderful. And they are.

Riess: And this piece, this sculpted edge?

Haas: It's James Prestini. I like it.

The primitive art in here was brought home by Bob Haas from his trip with several friends to New Guinea. They were lucky, they paid for their trip by buying native art: we arranged a show at Lawson's Gallery and a lot of my friends bought the pieces.

Riess: When was that?

Haas: Oh, it was a long time ago, probably in the seventies.

Now, let's see if the artist's name is on this [looking on underpart of a wooden mobile of baseball players]. Here it is, Edward Larson. I bought this in Chicago when I was there for the Chicago Art Fair. I love it because the figures all move.

Riess: The colors are right for the A's. Was it made for you?

Haas: Originally it didn't have these colors, and I said, "When I get it home I'll change it, I'll make it A's colors."

Graham Beale, our curator who was traveling with us at that time, said, "You can't. It will ruin the piece of art if you do something to it. We'll phone and see if the artist will change it." So the artist did--he was happy to make the sale. [laughter]

Roy De Forest fits right in here because he is a primitive painter and has the same feeling as Edward Larson. I fell for that piece because we used to fly to Oregon in an airplane like that with our dog.

Riess: And did De Forest also do the frame?

Haas: Yes, he did the whole thing.

I went through a period where I made mosaics. This mosaic is by my mentor, Louisa Jenkins down in Carmel. I think it's a beautiful piece.

Riess: You mentioned your mosaic period. Nell Sinton was also doing mosaics at that time.

Haas: Yes, she was. I consulted Nell and asked how to do many things. None of us knew how, and she had been doing it successfully for a long time.

I made two tables, and as I said earlier I made a whole fountain, lying on my tummy. This piece [by Louisa Jenkins] Elise had, and she gave it to me. I really love it.

Riess: Now we're in what room?

Haas: This is our den. And Walter's desk is there, and the TV set and the bar.

This [lifesize print] is by George Segal, who does the lifesize white plaster figures that you see in museums. I first saw this at the Museum of Modern Art and I had to have it,

especially since it looked like a pair of Levi's [jeans]. I guess the artist lay down on paint, and then on paper, and somehow produced this impression on the printmaking machine.

Riess: It's a torso from neck to knees, with visible nipples, and wearing Levi's [jeans].

Haas: This next piece is Arnoldi. He does a lot of works with sticks. He's now doing completely different art but this was his stick period. He's a Los Angeles artist. We visited his studio on an art trip.

Riess: Have you deaccessioned any of your art?

Haas: No, but I have some in the basement that could be. [laughter]

Riess: What is this? [life-size figure in cowboy hat and yellow slicker]

Haas: Oh, that was given to me by Michael Schwab, who is a designer. And I discovered he's sold this design to a catalogue. I'm going to take it to Montana because this great cowboy will look wonderful there.

And this is a Mark Adams watercolor. I am a great admirer of his work.

This fish is by Joseph Raffael. I don't have him down on this list, but he was very popular. Now he has changed his whole style, but this was a wonderful period he went through with his colorful fish.

This artist is Mary Snowden. I like it because it's another fish. [moving out to third floor landing]

Riess: Here is the great Lartigue photograph of the tennis game.

Haas: Yes. I'd seen the picture before, and we were all big tennis people so I had to have it. I gave my son-in-law, who really is a very good photographer, a Lartigue. It was not this picture, it was an airplane on a hill. But I was always dying to have one of Lartigue's works.

Riess: When you buy photography, is there a gallery that you prefer?

Haas: Jeffrey Fraenkel, but sometimes other galleries.

Riess: Now, what are these? At first they look like photographs.

Haas: They are prints, and they are by Vija Celmins. Believe it or not, these were done with pencil, and then printed. Can you imagine drawing waves so beautifully?

Riess: One is clouds, and one is water.

Haas: Yes. She's very well known. There were four in the series and I gave two of them to the museum. The two I gave them were night, and stars--I didn't know whether I liked them. [laughs] They probably have deaccessioned them. Since then, I've bought another night piece. I've come to like it more.

Here are two Brice Mardens which I recently bid on at a Museum of Modern Art auction. I love them. I thought I was only bidding on one, and I was going to bid on the other one when I discovered they went as a pair!

This [photograph on staircase] is by Andy Goldworthy, and he is an environmentalist photographer. He must have spent hours early in the morning putting icicles on the tree and letting them freeze there.

Riess: It's captioned, "Icicles carefully broken in two, frozen to a tree, early morning. Caples Lake, California."

This next is very fine. How would you describe it?

Haas: It's Yvonne Jacquette. I bought it in New York. It's a water scene. It seems like it's too big for here, but it isn't, and it looks wonderful coming down the stairs. [A night scene entitled *Mississippi Night Lights*, 1985-86, 58 x 36 inches.]

Riess: What is the medium?

Haas: A color lithograph screenprint.

Riess: And look at this! It looks like a paintbrush notepad.

Haas: That's David Hockney. He came to the museum as a speaker, and those were on the table, so we ran up afterwards and asked him to sign them.

Riess: The paintbrush notepads were on the table as gifts?

Haas: Yes, that was part of the decor. Because it was an artist giving a speech they had paintbrush notepads.

And that's another Barry Flanagan.

Riess: This looks familiar. Scully?

Haas: Yes, Sean Scully.

A lot of the pictures in here [Walter Haas's sitting room] are from Charles Hobson. He painted them from photographs. Chuck also printed this poem by Bart Giamatti, who was a friend of ours, and I thought it was very appropriate, too.

This is a [William] Wegman, who photographs dogs, often in costume.

And here is Claes Oldenburg.

Riess: A big eaten-on apple.

I have always admired these figures [on the sill of the window at the landing] as I come up and down the stairs. When did you acquire this collection?

Haas: I bought them during my traveling days, before I was married, when I went to Bermuda and also to London. They're Charles Dickens characters, and that is the whole collection.

It's really very discouraging to start on something and discover there are no more of them to collect. Part of the fun of collecting is always looking and adding.

This is [Saul] Steinberg. I bought it on an L.A. art trip. The reason I like it is that Haas means rabbit, and I thought, "Ah, that's it!"

And here [in front hall downstairs] is Hockney's *Cecilia*.

Riess: Have you had some personal contact with Hockney?

Haas: No, but I did get him to sign it.

This fish is by William Allen, Bill Allen. It's early, when Bill Allen painted fish. A friend of mine is a friend of his and she said, "I think you've got to have this," so I went to her house and bought it.

The watercolor sketch is by Mark Di Suvero. It's the design for one of his large sculpture pieces.

This photo by Lynn Davis I saw on an announcement of her show in New York, and I was crazy for it. And then Jeffrey Fraenkel had a Lynn Davis exhibit, and I dashed down there. I just adore it, it

looks like modern sculpture, and I don't know how she got this one color, and then if she painted that in to make it darker or what.

Riess: It's an ice floe, and that's land behind it?

Haas: Well, maybe it's land. I always thought it was water, but you may be right. Maybe that's the secret.

This [small bronze sculpture of a girl] is by Elise Haas. She did that figure.

[in dining room] This is a Jasper Johns. I saw it in a gallery and I liked it.

And this is by Paul Wonner. I can't remember if I told you this story or not?

The painting used to hang over there, and one evening we had a dinner party, and we had two tables side by side because the dining room is tiny. The group was the International Industrial Council, and one of our guests made a toast at dessert time saying we'd been such nice hosts, and weren't we thoughtful to have him sitting right opposite his own product. He was Mr. Heineken! I had never even thought of it, but a green Heineken bottle was in the center of the picture. [laughter]

Riess: When I ask whether you've bought things from the artist, that seldom happens, does it?

Haas: It does to a lot of people, like the Fishers who know all their artists, but I just buy what I suddenly fall in love with.

Riess: Does that mean you wander through galleries?

Haas: Yes. And you look through magazines, and you go to other museums, and you suddenly get a love for a certain artist and you find a gallery that has that artist.

Riess: What magazines do you look through?

Haas: Art News, and others.

This is [Bruce] Beasley, and there's one upstairs too. He had an abstract lucite period. He's now doing abstract sculptures and has a large one at the San Francisco airport.

[looking at a bronze sculpture of a girl in the dining room] These two [the girl, and a horse visible in the garden outside the window] belong together. She's supposed to be standing right next

to his head, there, but I couldn't put her nude body out in the cold. The horse and the girl are by Robert Graham.

The girl is the owner of the horse. She posed for Graham, and then he brought the horse into his studio, tied him up so that he'd stand still, and studied the horse. He needs a little "grooming" now, because he's been out in so much rain for so long.

Riess: How long have you had these two?

Haas: For many years.

Our family had a big meeting where we decided that some day the Grahams will go to the museum [SFMOMA]. The Diebenkorn has already been promised as a fractional gift.

I love the horse, and we talk to him. His name is Sly, and her name is Stephanie. At Christmastime the kids decorate her, and sometimes they put flags in her hand.

Walter used to say it ruined his meals looking at her. Of course, if he had sat at the other end of the table he wouldn't have to look at her. [laughs]

Riess: She should be turned to look at her horse periodically.

Haas: She is.

And this is by Wayne Thiebaud. When I brought it home Roy pointed out that the Giants' stadium was in the corner. I think maybe I wouldn't have bought it if I had known. [laughter]

This is not a well-known artist, but I like it. It's my poor man's Matisse. The artist's name is John Botz. I found it on Union Street.

And this is a Diebenkorn print.

And here is an artist from the East, William Thon. It reminds me of the Maine woods.

John Berggruen sold me this Wayne Thiebaud [two slices of lemon meringue pie].

And this is Marino Marini [drawing of a horse]. Elise Haas went to visit him in his studio and he gave it to her, and she gave it to me.

Here is my Picasso. I was so excited. It was a wedding present. It's a stage-set design.

Riess: An original sketch?

Haas: Yes.

Here is a Dufy. I think Mr. Dufy has lost some of his popularity. Maybe twenty years from now he'll become popular again, who knows.

And here we have a Cornelia Schulz. On a one-day art tour I went to her studio and bought it, many years ago, and I still like it.

So that's it!

Oh, wait a minute, here is a Utrillo from Granny Stern.

Riess: And what about the couple of pieces in your downstairs bathroom?

Haas: Yes. The Ansel Adams rose was given to me because I'd been president of the women's board. When I retired they presented me with that photograph.

Riess: And the little Francis McComas?

Haas: I found that at Elise's, and nobody recognized what it was, so I grabbed it. [laughs]

And here is just a lovely photograph of water and rocks, which we see a lot of in Oregon.

This [sketch of the museum] is by my friend Mr. Botta, who signed it, which made it nice.

We only have posters in the kitchen. Because the kitchen has all that north light it didn't seem wise to hang more important art where it could be damaged by the light.

Riess: And this bust?

Haas: That's by a friend of Elise's, Dorothea Greenbaum. I used to admire it at Elise's, and I admired it so much that she finally said, "If I'm found murdered someday it's going to be over this piece of sculpture." So she gave it to me.

Riess: Thank you, Evie, that was a grand tour. I can only begin to imagine how wonderful it is to live with these pieces every day of your life.

Transcribed by Shannon Page
Final Typed by Shannon Page

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Biographical Data**EVELYN DANZIG HAAS**

2666 Broadway
 San Francisco, California 94115
 U.S.A.

Date of Birth: May 27, 1917 - Elberon, New Jersey
 Education: B.A. Wheaton College, Norton, Massachusetts
 Married to Walter A. Haas, Jr. -- 3 children -- 6 grandchildren

Present Community Involvements

Award	- Women of Achievement, Vision and Excellence, Alumnae Resources	1993
Award	- Distinguished Citizen Award, Commonwealth Club of California	1990
Honorary Doctorate	- Wheaton College, Norton Massachusetts	1989
Trustee	- San Francisco Symphony	1989--
Trustee Emeritus	- Wheaton College, Norton Massachusetts	1989--
Trustee	- San Francisco Museum of Art	1972--
President	- San Francisco Museum of Art	1985--88
Chairman	- San Francisco Museum of Art	1983--84
Member	- International Council of the Museum of Modern Art	1982--
Trustee	- National Gallery Council	1983--
Director	- World Wildlife Foundation	1985--
Chair	- Mexican-American Legal Defense Fund Dinner	1985
Director	- Stern Grove Festival Association (an organization devoted to offering symphony, opera, ballet and other musical events free of charge)	1970--
Member	- San Francisco League of San Francisco Symphony Association	1981--
Trustee	- War Memorial Board	1978--
Alumni of the Year	- Wheaton College	1985
Trustee	- Evelyn & Walter Haas Foundation	1953--
Trustee	- California Pacific Medical Foundation	1990--

Evelyn D. Haas
Biographical Data
Page Two

Past Involvements

Trustee	-	Wheaton College, Norton Massachusetts	1977--89
Honoree	-	World Affairs Council of Northern California	1988
Trustee & Exec. VP	-	San Francisco Museum of Art (Trustee since 1972)	1975--80
Director	-	World Wildlife, U.S.A. (a worldwide conservation group working to save endangered species and their environments)	1977--84
Director	-	Children's Hospital Foundation	1985--90
Secretary	-	Children's Hospital Foundation	1987--90
Director	-	Children's Hospital of San Francisco	1964--82
Director	-	San Francisco Art Institute	1968--71
Director	-	Westside Community Mental Health Center	1968--71
Director	-	Asian Art Commission (an appointment made by the Mayor of San Francisco)	1969--70
Member	-	Budget Study Committee, United Bay Area Crusade	1966
Director	-	Young Audiences (an organization which brings music into the schools free of charge)	1959--65
Trustee	-	Town School for Boys	1955--65
President	-	Children's Theatre Association	1959--61
Director	-	Telegraph Hill Neighborhood Association	1963--66
Director	-	Family & Children's Agency	1955--58
Member	-	Women's Public Interest Committee of the San Francisco Symphony Association	1960--81

Outside
 Interests: Writing, Tennis and Fly Fishing

Author: "WADE A LITTLE DEEPER, DEAR"

THE WOLF GAZETTE

VOL. 90 - No. 1 NEW YORK, SATURDAY, FEBRUARY 26, 1944. WEATHER: MARVELOUS.

G R A M P S

Here's to the Champ of Champs - GRAMPS
Nonogenarian, fisher aquarian, humani-
tarian - GRAMPS.

Millions of miles on his tramps,
Men, women, children he vamps.
None can resist - this i-de-alist,
They are loved by, and they all love
GRAMPS.

No one his style ever cramps,
No one so well liked in camps.
Though bearded, he's blushing
And modestly shushing
Us ardent admirers of - GRAMPS.

He's surely the scamo of all scamps,
Who steals all our hearts - then
decamps;
Whose humor and wit, whose huge hunk
of IT
Whose endearing young charms, stamp
him - GRAMPS.

There's nothing your spirit e'er damp
Just stay as you are - no revamps,
Till you're ninety and nine
You'll remain superfine,
Dear tactful considerate, warmhearted
youthful, always adorable GRAMPS.



BIRTHDAY PARTY TENDERED

ABRAHAM WOLF AT HARMONIE CLUB

As Abraham Wolf, Dean of Grand Old Gentlemen, paused to-day to observe his 90th birthday, files of the Nation's press were turned topsy-turvy as editors far and wide sought to recall the myriad happenings during his span of years, one of them observing "Why, he can even remember when Franklin D. Roosevelt wasn't President!" And, among his other memories are the Draft Riots at the start of the Civil War, Lincoln's funeral procession through the City of New York, and the Great Blizzard of '88.

This latter event holds fast in Mr. Wolf's memory, for as the years progress, so do the snowdrifts gain in altitude. Starting with the first story they have progressed well beyond the second. But, Blizzard Men, meeting at their annual food and fun fests are swift to proclaim that Mr. Wolf was most definitely "there" and he had, until recent years, a warm, knitted skull-cap, bought and worn that day, to prove it.

(Continued on Page 4)

INSURANCE COMPANY CONGRATULATES

ABRAHAM WOLF ON NINETIETH BIRTHDAY

The following telegram was received to-day with instructions that it be made public in these columns:

New York, N.Y.
February 26, 1944.

THE NEW YORK LIFE INSURANCE COMPANY TAKES PLEASURE IN CONGRATULATING THE "DEAN" OF ALL ITS POLICYHOLDERS UPON THE COMPLETION OF HIS NINETIETH YEAR, OF WHICH SIXTY-FIVE YEARS HAVE BEEN SPENT AS THE FAITHFUL HOLDER OF POLICY No. 8, ISSUED FEB. 26, 1879. STOP. HAVING PAID PREMIUMS FOR SIXTY-FIVE YEARS MAKES YOU A CHARTER MEMBER OF OUR 65 CLUB AND ENTITLES YOU TO COME TO OUR OFFICE AND USE OUR PENS, INK AND BLOTTER WHEN WRITING PREMIUM CHECKS. STOP. TEN MORE PREMIUMS WHICH WE CORDIALLY WISH YOU WILL MAKE YOU A MEMBER OF THE 75 CLUB AND YOU WILL BE ENTITLED TO FREE INSURANCE FOR THE REST OF YOUR LIFE. STOP. WE ASSURE YOU IT HAS BEEN A REAL PLEASURE TO INSURE YOU. DON'T STOP.

JOSEPH GELDFRESSER, PRES.

PIN-UP GIRLS NOTHING NEW IN LIFE
OF GUEST OF HONOR AT HARMONIE CLUB

According to GRAMPS, "There is nothing new under the Sun, excepting things like radar, television, airplanes and all such scientific thingumbobs". But as for PIN-UP GIRLS he poochpoohed any novelty to that idea. "We had 'em years ago," GRAMPS was heard to remark when one of his young friends inquired as to this latest development of adolescence. "And we didn't have to buy fifty-cent magazines to get the PIN-UPS either. They came with every pack of cigarettes. WHAT GIRLS! You just can't compare these modern flappers to them. Give me any of these:

LILLIAN RUSSELL CISSIE LOFTUS
ADA REHAN MINNIE MADDERN FISKE
MRS. PATRICK CAMPBELL MAUDE ADAMS
ANNA HELD MRS. LESLIE CARTER

THE FLORADORA SEXTETTE
Those W E R E PIN-UP GIRLS."

So, perhaps there really IS nothing new under the sun, after all.

MORE POETRY

The following poem was composed especially for this occasion by one of GRAMPS' friends who, for obvious reasons prefers to remain anonymous:

IF I WERE GRAMPS

If I were GRAMPS and for full ninety years

Had lived in virtue so precise,
Believe me I would take another tack
And live the rest of life in vice.

I'd want my life to be full rounded
So when I enter Heaven or Hell,
I would at least have had experience
I'd know both good and bad as well.

I'd drink my full of every liquor
I'd know what 'twas to be a drunkard
No doubt discover this was wisdom
And that sobriety was the "bunk".

I'd also be a politician,
Buy up votes and be elected;
I'd fill all offices with crooks,
With graft my rule would be infected.

I'd be a gangster, armed with gat,
I'd croak a new guy every day.
I'd shoot the cops and stage some
hold-ups
And smash the laws in every way.

Yes, I would have a time with women,
Philandery and bigamy exploit.
I'd be a red-hot Jack the Ripper
And traipse around with every skat.

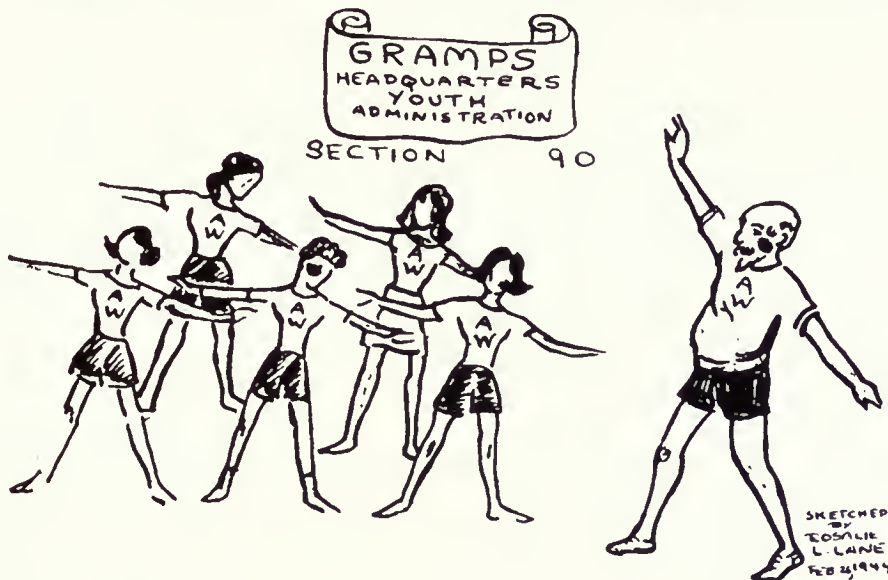
Now, GRAMPS, it's not too late to learn,
You never drank the cup that cheers.
Why not cut loose from all your virtues
And be a bum for twenty years?

FEBRUARY

February, month of birthdays
Month of very heavy thirst days;
Everybody getting "schicker"
Celebrating births in "likker".

Going around to every party,
Always have to drink real hearty
"Likker" gives me such a bun
I'll be glad when FEB is done.

GRAMPS LEADING SETTING-UP EXERCISES AT HARMONIE CLUB



GRAMPS GIVES RULES FOR LONGEVITY IN EXCLUSIVE INTERVIEW

RECIPE INCLUDES INDULGENCE IN STRAIGHT WHISKEY, CIGARS AND LATE HOURS

When asked for the rules underlying his ninety years of excellent health, Gramps bared his life secrets on eating, drinking, smoking and late hours. We summarize the interview under his own headings:

EATING: Food means very little to me. I eat only when it is mealtime, and sometimes just a wee snack between meals. I'm never really hungry, but can manage some fruit, cereal, good eggs, griddle cakes and syrup, coffee and toast for breakfast. And once in a while a succulent bit of marinierte herring hits the right spot. There's little nutriment in vegetables, so I eat them only as a side dish. Give me a good, juicy porterhouse steak - that's eating! Now you know what to eat to stay young.

SMOKING: A good cigar smells fine when some one else is smoking it.

DRINKING: Six or eight drinks of straight whiskey a day never hurt anyone. At least, they never hurt me. But, and this is of tremendous importance: Pick your day carefully. The day I picked was March 11, 1888, which some of you may remember was the first day of the Great Blizzard in New York.

I started home that day via "El" and got as far as Forty-second Street, where we stalled because of the snow. I started off on the balance of the trip on foot and shortly thereafter I found myself just short of frozen stiff in front of a saloon (I think you call them "Bar and Grills now, but the stuff they sell is not as potent altho three times the price). Well, I thought a bit of liquid fire might start my blood circulating so I tossed off the first straight nip of my life, and that drink carried me snugly to the next saloon on the route. I repeated the prescription (strictly for medicinal reasons) and managed to stagger to the next saloon on the strength it gave me. And, as on to the eighth saloon, which was only a block from home. So, I say that eight drinks a day are proper rations, BUT, be very careful what day you pick.

LATE HOURS: Never do harm if you set your watch back so you don't know when you got to bed but that guilty feeling of going to bed at 4:30 A.M. is apt to interfere with your falling asleep.

NINETY YEARS OF VIRTUE AND SOBRIETY
COMPRESSED INTO A POEM OF DUBIOUS
MERIT BY UNGIFTED BARD OF FAMILY

On the twenty-sixth of February,
eighteen fifty-four,
Comes a rappin' and a tappin' and a
knockin' on the door;
Comes the stork and in his mouth a
basket full of little Abie
And he sez "This looks to me just
like a real, healthy baby".

So, Abie grew to manhood and always
was so good,
Lived on buttermilk and sour cream
and lots of healthy food.
He said "I'll take care of myself
and always live real sensible,
And never do a single thing that
might be reprehensible".

He didn't smoke, he didn't drink
and never played the races,
And never was his visage seen in
questionable places.
And we're all glad he lived so well
and now we're celebrating
Gramps' ninety years upon this earth
and his A A A rating.

So let Gramps be a lesson to all
sports and bon vivants
Who burn the candle at both ends and
have ants in their pants
Reform your way of living and abjure
the bowl that cheers
If you want to go upon your way for
NINETY HEALTHY YEARS.

(ABRAHAM WOLF'S BIRTHDAY PARTY)

Inventors ran riot during his four
score and ten years of good health.
Bell telephoned, the Wrights flew,
Marconi wirelessly, cars discarded
horses and the Curies radiummed.

Born in New York, February 26, 1854,
nine pounder Abraham Wolf soon showed
scholarly aptitude and was enrolled
in the Rivington Street school, from
which he was graduated in 1868. The
Clinton Street Schul also noticed his
attendance was 100%, and at his Bar-
Mitzvah he was not content with the
weekly "portion" but insisted on read-
ing the whole Torah, wearing out two
Schamusses on the altar. And as the

young graduate went into the world
to tread upon the paths of fortune
which resulted in his being with us
to-day, he made friends, many of
them life-long. Boys of the 70's
and 80's included such sportsmen as
Diamond Jim Brady, Jim Fiske, Tony
Pastor, Weber and Fields, Joe Jeffe-
son, John Drew and John L. Sullivan.

Abraham Wolf remembers when the
Volunteer Fire Brigade fed the Cana-
Street and Bowery blaze, the visit
of the bearded Prince of Wales, later
King Edward VII to New York, all of
the Civil War, the original Ku Klux
Klan movement in the South, the pur-
chase of Alaska from Russia, the
Franco-Prussian War of 1870, the mu-
der of Jim Fiske by Edward Stokes at
the Fifth Avenue Hotel, Charlie Ross
kidnaping and Tweed and his ring.

As a man of 22 he visited the Phi-
delphia Centennial in 1876 and he
cast his first Presidential vote in
that year for Republican Rutherford
B. Hayes and never deviated from the
G.O.P. since. In fact, he has seen
so many of them come and go (and of
who doesn't want to go) that he re-
mains calm throughout World Upheavals
and merely wonders "What the Hell"
can happen next.

Long a devout follower of Isaac
Walton, Mr. Wolf numbers among his
favorite recollections his numerous
experiences while trying to extir-
pate the finny tribe from its home
in the deep, and when said denizen
refused to try his luciously baited
hook he calmly proceeded to the next
est fish store to replenish his stock
of uncaught beauties. If there was
no such store handy it was invariably
one of those days when they were so
small he gave them all to the guide.

Celebrating his birthday to-day,
pursued his normal Saturday sched-
ule, making up the "Minion" at Emanu-El
this morning, greeting scores of re-
latives, friends and admirers this
afternoon and presiding graciously
at the party tendered him at the
Harmonie Club in the evening, as
fellow New Yorkers throughout the
City vied with one another to make
the ninetieth anniversary of his
birth a happy day for ABRAHAM WOLF.

AN INTRODUCTION TO THE STORIES

One day, going through my memorabilia, I found an account of the 1906 earthquake written by Rosalie Meyer Stern, Walter's grandmother. It was so interesting to read that I thought it would be fun if I told the story of our experiences in the 1989 earthquake. Ever since that time, when exciting moments came I wrote them up for the family archives, and I hope my children and grandchildren will want to do the same.

The baseball playoffs--you'll see the stories in here--were probably our most exciting family moments. All of us were so involved in fifteen marvelous years of sports, celebrities, heartbreaks, and wonderful victories. I am so glad I wrote when I did--truthfully, you think you'll never forget, and a month later you begin to forget the details, where you went and what you did and everything!

The story of the royal visit was actually the first of the stories that I wrote. We were so thrilled to get the special VIP treatment and eat on the royal yacht, and afterwards I just locked myself up in Betsy's room with all the newspaper accounts and wrote and wrote and wrote.

Evelyn Danzig Haas



1989 EARTHQUAKE

Tuesday, October 17th

This is the day we'll never forget, nor will our children or grandchildren! A routine morning with beautiful sunshine and weather in the 70's and 80's. We left for Candlestick Park at about 3:15 p.m. and encountered lots of traffic. Finally we joined lots of our friends in the large hospitality tent provided by the Lurie's for pre-game entertainment. They had a greek type of menu with lots of salads and very little else.

About a quarter to 5:00 p.m. we left the party for our seats next to the A's dugout. We walked through congested corridors to get to our section and realized what a poor stadium this was and how maybe we did need a new ballpark in San Francisco.

Arriving at our seats we were just getting settled when a major earthquake registering 7.1 on the Richter Scale scared us all beyond description. We all stood around shocked and stunned. Even though we were frightened we had no idea of the extent of the disaster. After the earthquake there was a large roar from the crowd. One announcement was

made and then all power disappeared and the scoreboards, lights and sound went dead. Gradually the teams poured out onto the field and soon they motioned their wives to come down from their seats. We joined them and worked our way out to our car. Some of the players' wives were crying and scared. Mark McGwire helped me down a four foot drop to the field! Greg, our Levi driver had a difficult time getting to the car where Julie and Wally were waiting. It took us about two and one-half hours to drive home. We stayed off all freeways and saw lots of San Francisco we'd never seen before. The Giants wanted to get everyone out of the ballpark since the top section of the stadium had cracks and dropped large chunks of cement.

Julie and Wally were anxious about their children but we found them unconcerned but happy to see their Mom and Dad. We then went to Betsy's house and all was well there but they were relieved to see us. Later we were able to phone Bob and Colleen. They were snug and even had electricity - something we didn't have for three days. Told not to use gas stoves, we mixed some vodka martinis and ate cold salad and sandwiches. The next morning I made my coffee in the garden over a make-shift sterno heater. The phones were mostly out so we visited our first housekeeper

Grace (age 98) to reassure her and call her daughter Anita.

The worst of the damage in our neighborhood was the Marina, where a large fire raged through most of the night. Fire engine sirens and helicopters are noises we heard continuously. Since there was no water, volunteers manned hoses connected to a boat in the Bay and up four blocks to the fire. Blocks and blocks of houses were damaged and their residents have been kept out or allowed in for only a few minutes to retrieve their possessions.

People are calm. The stores are being emptied with long lines of customers waiting outside and flashlights are hard to find. Barbecuing was popular until restaurants reopened. The death toll today is over 61 with more to come. The Bay Bridge had terrible destruction on the Cypress section where several hundred yards of the top level fell down to the lower level. It will be months before it will be useable. BART and ferries will have to transport people across the Bay. A miracle occurred on day four when a man in a smashed car was found alive and rescued.

There are many people who are homeless in the streets and all

schools and offices were closed Wednesday and many on Thursday. Wally drove some frozen food to Atherton for the freezer there - the rest we've given to Glide Memorial Soup kitchen. He appeared on Dan Rather's 48 Hours Show - much to his surprise!

As of Thursday, Fay Vincent has announced the World Series will be played next Tuesday, Wednesday and Thursday at Candlestick and then on to the weekend if necessary at the Coliseum. Later it was changed to Friday, Saturday, Sunday, and Tuesday and Wednesday if necessary.

We took more food to our freezer in Atherton and came home to find we had power after three days. It's been some experience!

A Week Later

What were our feelings during the earthquake and afterwards? They were very mixed! First we couldn't believe it was happening. We joked because no one had any idea how serious the damages were. Soon the word came through that the Bay Bridge was seriously damaged. Then we began to worry about our families and homes. The drive back to San Francisco after the game seemed endless. Our next hurdle was to get used to lack of

power and darkness from 7:00 p.m. until 7:00 a.m. each day. Living without electricity is hard on the nerves. We've all been somewhat depressed and jumpy.

We were thankful that we were not going through the tragedies of loss of friends or relatives or losing a home, as in the Marina, Santa Cruz, Watsonville and Hollister.

Our Mayor has been a disappointment as he has not shown himself to be a strong leader and due to working long hours he has lost his temper a few too many times. There is also a feeling among many of us that President Bush waited too long to personally check on conditions in San Francisco. The Federal Government has been slow in setting up a relief center as promised.

The New York Times pointed out that these have been bad times for baseball with tragedy piling up upon tragedy. First there were the problems of Pete Rose followed by the sudden death of Commissioner Bart Glomatti. Then add to this the havoc of Tuesday's earthquake at the memorable 5:04 p.m. The choice of Fay Vincent was fortunate for he has

has been patient, calm and diplomatic in his handling of the options open for finishing the World Series. Through these difficult times, he has been thoughtful, decisive and gentle.

Calls from all over the United States from old friends have been most comforting. One of the good parts of the quake is the kindness, thoughtfulness and helpfulness of everyone in San Francisco. It won't last but while it goes on it's wonderful! San Franciscans have been staying close to home rather than going downtown and shopping.

People have asked us how they could help. We both feel that money to the Red Cross would be the most helpful.

As I think back to Wally's Grandmother's (Rosalie Stern) account of the 1906 earthquake, I can't believe that I'm experiencing the same sort of history. Things don't change that much in 86 years!

THE EARTHQUAKE AND FIRE

from notes dictated by

ROSALIE MEYER STERN

c. 1934

THE EARTHQUAKE AND FIRE

On the evening of April 17, 1906, Mr. Stern and I had been attending the opera. It was the second night of a season of two or three weeks of opera to be given by the Metropolitan Opera Company, and they were presenting Carmen. Since we had been to the opera on the night before and were rather tired, we left before the end of the performance. I have a vivid recollection of Caruso on the stage. At 5:14 in the morning when we were so suddenly awakened by the earthquake, my opera clothes were still strewn on the chairs in my room.

Mr. Stern rushed to the door into the hall, threw it open, and exclaimed, "The house is full of smoke!" The "smoke" turned out to be dust from broken plaster. Our home at 1998 Pacific Avenue was built by a fine New York architect, Richard Howland Hunt, who had designed some of the beautiful Vanderbilt homes on Fifth Avenue in New York. His father was one of the architects for the Metropolitan Museum and also for the Lenox Library (which has since been torn down) and the Biltmore in Newport. Mr. Hunt had obviously not taken into consideration the danger in an earthquake country of a large number of brick chimneys with ornamental steel plates and little tile roofs. Every single chimney came down. One came through an attic room where my laundress, Delia Meherin, was sleeping. The bricks were scattered all over the room with the sole exception of the corner where Delia's bed was placed. Delia was a good Catholic, as was also Katherine, the waitress. Katherine opened her door and found Delia on her knees in the hall, industriously sprinkling herself with holy water. She cried, "Oh Katherine, I'm gone!" To which Katherine calmly replied, "You aren't gone, Delia, here you are!" The German cook, Katie (who had been with a member of my family in New York), ran out into the hall saying, "Oh it's all hocus pocus!" and then went back to bed.

On our floor, Elise, who was just ten years old at the time, was in a room adjoining mine, and next to her was Rita Freechtle. Rita, incidentally, had come to me temporarily and later remained for two years. With great presence of mind Rita picked up Elise to carry her into my room. The child objected and wanted to be put down, but Rita said, "No, I can't let you down; there is broken glass in all directions." They came in with us for the rest of the earthquake shocks.

After we discovered that the house was not on fire I threw open the window, which looked out on Pacific Avenue. At that time no building obscured an extensive view of the city, and we could see the smoke from countless fires. Mr. Stern exclaimed, "The city is doomed!"

I ran to the telephone and tried to call my sister Elise, who lived next to me on Pacific Avenue, but the line was dead. From the corner window we could see the wires dangling uselessly from the poles.

There was no water in the bathroom, but we still had some downstairs. We dressed as quickly as we could and went out on the sidewalk. The chimneys of the homes all along the avenue had fallen and there were mounds of brick and debris strewn everywhere. Cars and carriages zigzagged back and forth to avoid them.

My first thought when we were safely on the sidewalk was how I could get word of our safety to my mother, father, and family in New York. Not long before the Mackay Bennett Cable Line between San Francisco and Honolulu had been laid, and at first I thought it might be possible to send a cable around the world, but there was no way of doing this. With the telephone wires down everywhere and the fire raging downtown, it was impossible. Almost from the beginning I was confident that my brother Eugene would come to us. I knew his character and how he would act under such circumstances -- always practical, thoughtful, and looking out for the interests of others.

I remembered that I had some coffee extract in the house. It had been made for friends going east but had not been delivered to them for some reason. One of the girls went in the house and got my little English tea basket, and as we still had some water, I soon was able to serve tea and coffee to my small group. The news of it (and probably the aroma) soon got around, and others came along to have some.

Three blocks away, on Van Ness Avenue, we saw men marching. On inquiry I found that General Funston, in temporary command of the Presidio (the Commanding Officer happened to be on his way east) and without any real authority, had in this emergency ordered troops throughout the city to fight fires. By afternoon a soldier was patrolling Octavia Street. Throughout that day and night he provided me with water from a broken hydrant down the hill. Each time he came up the hill he would empty his canteen into my small kettle. Otherwise I could not have provided tea and coffee for more than a short time.

Quite early in the morning a milk wagon passed, stopped, and the driver said to me, "Would you like one of these big cans? I can't deliver." Families with babies soon

heard of our milk supply and came to get some; so I had a regular milk station as well. Later in the day I brought out some soup and served it to some of the old people in the neighborhood -- among others the father of the famous Godchaux family, who lived not far away.

It is with some amusement that I recall the different people who passed the house as we stood in front, or who stopped to see me. I have a very clear memory of one friend who wandered up dressed in her best with all her most beautiful furs around her neck. The day was very warm, and of course the fire accentuated the heat. I heard many women who had to leave their homes on a moment's notice, but nevertheless they saved their jewels and furs under circumstances which are quite entertaining to look back upon.

One of my recollections of the early morning was of a huge express wagon filled with trunks passing the house. Sitting next to the driver was the completely disconsolate figure of Enrico Caruso, whom I had seen in all his glory at the opera on the evening before. I heard later that he had gone to the home of a mutual friend until he could leave San Francisco.

About the middle of the morning Mr. Herbert Fleishhacker drove down Pacific Avenue and stopped to speak to us. I had one of the first limousines in San Francisco, and it was in a garage on Geary Street. Mr. Fleishhacker said in reply to my question that he would go by this particular garage and ask my chauffeur, Swain, to come up. Swain soon joined us.

Mr. Stern considered going down to his business on Pine and Battery Streets, but as we were still having frequent shocks, and no one knew what would happen next, I begged him to remain. Men from the business soon came by to tell him they had put everything back into the vaults and closed the store after it had been opened at the regular time. Different ones arrived to see Mr. Stern all morning, and after a time they brought news that the firemen had ordered everyone out of the building. Later, word came of the burning of the building Mr. Jacob Stern had on Sansome Street.

As the fire progressed our chauffeur, Swain, asked if he could take the car down to his room on Van Ness Avenue to get his clothing and money there. We allowed him to do so, and consequently he saved his belongings and the \$150.00 he had in his room. This last sum he handed to Mr. Stern to use as was needed.

A young man who was in the R.O.T.C. at the University of California, Edwin Loeb, came over to see if he could do anything to help us, and he remained most of the

day. He insisted that he wanted to help and was so eager to do something that we wracked our brains for a task. Fluff, Elise's Angora cat, had been left in the house, and the last we had heard of her was that a wastebasket had fallen over her so she could not get out. So Edwin went in and rescued the cat. We put Fluff in an open basket with a towel over the front, and she traveled on with us, but, alas, was lost later in Golden Gate Park.

Another friend who passed by and stopped to speak with me early in the day was Joseph Greenebaum. He was sitting with the driver of the White House wagon, and told me he was taking all the books of the store to a place of safety. I asked him to give a message to Raphael Weill, an old and great friend of my father as well as my husband, and ask him to join us, and we would look after him as well as we could.

We also sent word to Mr. Stern's sister and brother-in-law, Mr. and Mrs. Samuel Heller, who had the family home on Post and Leavenworth Streets, asking them to join us since we were farther away from the danger zone. They came with their son, a brougham, and a big Nash wagon containing a valuable collection of paintings belonging to Mr. and Mrs. Jacob Stern, who were then in New York with their daughter. They remained with my sister, Elise Stern, all night. We each had one child -- Elise's little boy John being very young.

Later in the day Mr. William D. McCann came running up, saying that he had saved everything he could from his business on Leavenworth and Bush streets (he was an interior decorator and also a collector of many fine Mexican and Spanish antiques). The fire was advancing rapidly and he could do no more there, but he thought that he might be able to help us save our household belongings. He suggested that my sister, who lived next door, and I should pack our most valuable belongings - tapestries, rugs, etc., and he would come whenever we were ready with his express man, McHenry, and take them to safety for us.

Although the earthquakes were continuing, the intervals between shocks were much longer and the shocks were milder, so that we felt it possible to go in the house and get things packed. Finally the maids had all my silver, linen, clothes, and some bric-a-brac and photographs I valued ready to be taken away. My sister got her things ready also.

Edwin Loeb was especially anxious to help in any way. Except for the things that had already been packed, I could think of nothing which should be included except a very beautiful little Galle' glass given me by an old friend of my father years before on

my first visit to Paris after my marriage. I thought that was the only thing I could not replace. He went in for this, one of the girls packed it in a box and carried it when we went on to the Presidio the next day, and it was the only thing I lost!

As none of us felt safe in our homes, we were on the sidewalk all day. That afternoon streams of people came from Chinatown and from some of the downtown residence districts - going to safety, not knowing where. It was a sad procession of refugees with their little packs and their pets. Some of them were drawing trunks behind them, but most had only small bundles. The sight was so distressing that I felt we should take the children away.

We rented two homes in what was then called Fair Oaks - now Atherton - for the summer. Mrs. Girvin, from whom Mr. Stern and I had rented our home on one of the little hills in Fair Oaks, sent her nephew Pickard to tell us that they were not living there and we were welcome to use it even though our arrangements had been to occupy it on May first. When we heard this I wanted to leave that same day for the country, but some of the group felt that our homes might not burn, and they preferred to remain throughout the night.

Early in the afternoon I suggested to Mr. Stern that we ride out to Buena Vista Park and on the way obtain some gasoline. I had been there for the first time on the previous day (a Tuesday). Mrs. Marcus Koshland had entertained some eastern visitors at a luncheon on her roof garden and had asked me to help take some of her guests up to Buena Vista Park to see the splendid view of the city. The park overlooks all of Market Street, south of Market Street, and a large portion of San Francisco. When Mr. Stern and I arrived what a contrast to the beauty of that same view on the day before! I shall never forget the sight of fires burning everywhere. Flames were leaping out of the windows of the Call and Flood Buildings.

As I mentioned before, I had the first limousine in San Francisco. After we returned from our ride I persuaded Elise to get into the car, as I did not wish her to see the distressing and pathetic sights of people running away from their homes and the fire. I had the chauffeur park on Octavia Street just above Pacific Avenue so there would be no chance of anything running into her, and I arranged a bed with cushions as well as I could. She stayed and slept there.

Finding out how useful the coffee was gave me the idea of sending to Polk Street for provisions. I gave the chauffeur a long list, which itemized among other things a dozen loaves of bread. When he got to the bakery he found the city had

commandeered bread, and he was allowed to buy only one loaf. He did get bacon, ham, potatoes, some vegetables, chops, and quite a few articles of food however, which made it possible for me to provide meals - though scantily cooked and served, for the two days before we went to Fair Oaks.

The fire was so bright during the night that one could easily read a newspaper. It was the next day, I believe, that the newspapers of San Francisco all did combine and issued a small sheet.

About four o'clock in the morning I decided that we must leave and take the children away from the scenes they were witnessing. I sent my young cousin, Edwin Loeb, to tell Mr. McCann of our decision. he was stopping with his wife and child at his father-in-law's, Mr. Sherman's home. I sent word that he should come up with his express wagon at eight o'clock. I expected to start then with my very large family for the country. Mr. McCann said, however, McHenry's horses had worked so hard that it would be impossible for them to go so far on that day. Word also came that the Spring Valley water mains had broken and the roads were impassable because of the floods. We found later that this report was exaggerated; there was a great deal of water, but it did not interfere with our riding down on Friday. Not realizing this, though, Mr. McCann proposed that we should go to the Presidio, where General Funston was trying in every way to help the people. We started out in relays in my car, my sister's coupe, and the brougham of the Heller family. The cars and carriages had to make several trips, and we used the express wagon for trunks and works of art.

We had not heard from Raphael Weill, to whom I had sent a message, but early this first morning after the earthquake, his nephew, Michael D. Weill, came to ask what we were going to do. He could find no conveyance to take his uncle out of town. I mentioned the message I had sent and again invited him to join us. Michael and Raphael asked if they might bring Raphael's faithful valet, Francois. They joined us before long and had a welcome cup of coffee before going on.

Before we left the house Miss Becky Godchaux and her brother came to ask if I could take her old father to a place of safety. She had previously brought him around at the noon hour and I was able to give him some hot soup and a bite to eat. We were 30 before this addition, and the Godchaux family brought the number of our party up to 33.

A poor woman from the Associated Charities came by at the instant of our departure, dragging a mattress on which was stretched her sick husband. She asked me if I would allow them to remain in my house until the fire might come there, and I was

very glad to do so. We had taken every one of the servants from the three homes with us.

Mr. Stern, Elise, Rita, and I were the last of our group to arrive in my car at the Presidio. I had not changed a stitch of clothing, of course, from the moment we had dressed the previous day. By that time my feet were so tired and ached so much that I pulled down the window shades of the car and changed my stockings. As I stepped out of the car a lady introduced herself, "I am Mrs. Greenough, and my husband is an officer in the Presidio. You are Mrs. Stern aren't you? I recognized your limousine. We have a cottage right around the bend of the road here." If the Presidio had given us a tent, and with our mattresses we might all have had some rest that night.

The Godchaux family, Raphael and Michael Weill and Francois decided to remain. Raphael wished to join his partner, Mr. who lived in Sausalito, and they felt it would be easier to do so from the Presidio than if he went farther away.

Before we left the Presidio Mrs. Greenough gave me permission to have our tapestries put into her house and the trunks left in her garden. I had asked McHenry to take our things back to Pacific Avenue in case the homes there did not burn. Later I asked him to bring the things to Atherton, and he brought them down in a few loads. We gave him \$500.00 for his services during the fire. On the strength of this he married and five months later he and his wife became the proud parents of a child.

My husband I thought we would drive to the casino on the edge of Golden Gate Park, where he had often taken me for luncheon on Sundays. When we reached it, however, it was overcrowded and roped off. A soldier was patrolling the ropes and keeping everyone out. So again in relays we brought our crowd to a quiet corner of the park.

Elise would not rest again in the limousine, where she was cramped, but said she would lie down on the path in the park if I would too. We rolled ourselves up in blankets and had an hour and a half sleep. When I awakened, to my sleep-dazed eyes there seemed to be a great crowd about me on the ground. I looked around more carefully and discovered my cook, the kitchen boy, and other members of the household who did not want to be separated from us.

The rest of the night my husband and I spent sitting in the car and watching the fire subside. When morning came we decided to go to the nearby riding academy where I had been in the habit of getting riding horses and where I knew the people. The groom, Scottie, who usually accompanied me on my rides, was cleaning up. I asked him

were Captain Dillon was, and he replied, "He's in his room around the corner. The earthquake awakened him, he sang the Marseillaise and then went to sleep again." Scottie rode into town with a message for me. When he returned he reported that the fire was under control three blocks from our house. Upon hearing this some of the party returned and thus lightened the load.

The rest of us set out for Fair Oaks. On the way we passed the Red Cross man who was later tragically killed trying to get into the city. When we arrived at the 14 Mile House we all enjoyed our first big meal since the night before the earthquake. Our money problem became acute, as our supply of cash had dwindled to nothing and of course it was impossible to get to a bank.

In Fair Oaks we all went first to the Stevenson place, as the Girvin home was not in good condition. All three families remained together. Elise and I went out to shop for provisions in Menlo Park. When we presented our order to Mr. Doyle, he cautiously cut it down 75%. When we returned from this rather unsuccessful shopping expedition I sat down and wrote to my uncle in Los Angeles, asking him for a long list of groceries. Mr. Stern requested some money at the same time, and in 24 hours both groceries and cash arrived.

1989 Baseball Playoffs

Time flies...but not if you're involved in baseball! One Hundred and Sixty-Two games makes for a very long season. First you have Spring practice...a fun, relaxed baseball-in-the-Arizona-sun. Then your season starts and you slowly tick off those 162 games. It usually doesn't take too long to see how good or bad the team is. (With trades and improvements made, time goes faster the better you play.) And finally near the end of the season, if it's a good year, the paper starts listing the magic number. Days later the magic number works its way to two, one and finally - eureka - you're in the playoffs! Against all the odds, for the second year in a row the A's made the playoffs!

At the end it was down to two Eastern Division opponents, either the A's against the Baltimore Orioles or the Toronto Blue Jays. Two days before the Series was to start, we found we were Toronto bound. Since none of us had been there we were thrilled!

The first two playoff games were scheduled at our coliseum in Oakland with parties before each. Tuesday's game began at 6:06 p.m. and

so our party was scheduled from 3:00 to 5:30 p.m. Il Fornao, the top Italian restaurant run by young Wally's friend Larry Mandel, arranged a delicious buffet of turkey, vegetarian and roast beef sandwiches on French rolls plus four salads (pasta, vegetarian, chicken and fruit). Cookies in bags were given to people as they departed for the game. The decor consisted of tall glass vases filled with flowers and baseballs which gave height and a festive look to the room. My Wally was honored by pitching out the first ball. He did well. Sitting in our owner box were Kate and Dyke Brown, Budd and June Cheit, Marion Goodin, Bob and Bobbie Jamplis, Polly Lawrence, Revett and Kay Wallace, Bob and Colleen Haas, and Larry and Sue Metcalf.

Game One was most satisfactory with the A's winning 7 to 3 before 49,435 screaming people. Stars of the game were Dave Stewart (pitching) and Dave Henderson scoring a home run. We were behind 3 to 1 when McGwire also made a home run. We started out slowly but gradually settled down and did the job. Another highlight was Ricky Henderson's slide into second baseman Nelson Liriano causing a wild throw that prevented an inning ending double play. The Toronto papers roasted Ricky and Dave Parker and accused them of "hot dogging."

The flight to Hamilton (outside of Toronto) was long and we finally turned out the lights in our Hilton bedroom at 3:30 a.m. But it didn't matter - we were two games ahead in the playoffs!

Thursday was an "off" day and after sleeping late Wally and I "split." Wally went to the Levi's office and then to watch the practice at the new sky dome stadium. I took in galleries and the Henry Moore's, at the Art Gallery of Toronto. I found Toronto a beautiful, clean, well-planned city with exciting architecture. Wandering about the hotel I met many of the players including the Eck! What fun! He's even more attractive close up!

Thursday night a large party of who-knows-how many, was given by Toronto in the sky room restaurant for all the baseball visitors. There were drinks and a varied uninspired buffet. We left early to watch the Cubs defeat the Giants in game two - 9 to 3. Game one was a walk-away with Giants winning 11 to 3. So they are now one each.

Due to T.V. last night's game (Third) didn't start until 8:30 p.m. We

spent the day sightseeing this beautiful city. It was cold, gray and windy but we marveled at the exciting new buildings. We saw Lake Ontario and the waterfront and many other sights. We tried to go to the top of the CN tower but it was too windy. After a poor seafood lunch I visited the Power Plant, a renovated Power house turned into an attractive Museum of "way-out" modern art. Lovely space but hard to understand art. I also visited a large antique area filled with many shops - not tempted! Rig joined us for dinner at Trader Vic's - situated in the lower floor of the Hilton. It's been our only real meal since we left home. They treated us very well and we enjoyed our meal.

You haven't lived until you've attended a game at the sky dome stadium with the roof closed. The lights are bright and the seats are jammed together, sardine fashion. The corridors around the stadium are wide and clean but the noise is unbelievable. They actually sell ear plugs at the stadium! The acoustics are the worst imaginable. Liza Minelli's concert with Frank Sinatra and Sammy Davis Jr. was such a disaster that people asked for and received rebates! Not only is the crowd vocal and obnoxious but there is an organ playing incessantly and a sound man that makes shattering noises everytime a ball goes into the seats. Their giant

screen is superb - much better than ours - being larger and clearer! This game doesn't need too many words - we lost big, 7 to 3 after being ahead 3 to 0 in the third. Ricky and Dave Parker were heroes and Storm Davis was great until the fourth when he lost his stuff. Honeycott was a disaster and they were hot! They took advantage of all opportunities. But there are 4 more games and we're still 2 to 1 ahead. We had a quiet night cap and then to bed at midnight. Our nice driver Joe tried to root for the A's but finally confessed he was a Blue Jay fan. 50,268 screaming Canadians loved every minute of our defeat! Also sad - Carney Lansford strained his left hamstring during the game.

Wally had a meeting Saturday morning and I explored the neighborhood. We went to the stadium at noon and this time chose to sit in one of the luxury boxes. We were joined by many of our A's gang and their children and we enjoyed having soft drinks and \$6.50 hot dogs served to us - also the use of a private bathroom. Wally J's back has been bothering him so he appreciated being able to move about the box.

Game Four was TOO exciting but one to long remember. Ricky Henderson had not one but TWO home runs. Jose Canseco hit the longest

home run - in the sky dome's records - onto the fifth deck which probably travelled over 500 feet! We were ahead 5 to 1 when the Jays exploded. In the ninth inning the score was 6 to 5 in our favor. It was finally won by the Eck - but it was a struggle for him too! It was an exhausting three and a half hours. We are now three to one in games! One more to go!

Dinner that night was at Winstons, a fancy restaurant near the Hilton. Our hosts were Mayor and Mrs. Wilson, Councilman and Mrs. Gilmore, and George and Sonya Vukasin. Guests were Andy and Ellen Dolich, Sandy and Linda Alderson, Ray Krise and Barbara, Kathleen McCracken and husband John Philips and Bill Rigney. Lots of toasts and good food and then home to watch the Giants - Cubs game. Giants won 5 to 4.

Slept late and had a buffet breakfast down stairs. Packed and read the papers until our bags were picked up.

Had lunch at an excellent seafood Swiss restaurant a block from the Hilton - "Morenpick" (165 York Street). They specialize in fresh oysters shucked on the street and excellent Swiss food. Wish we'd gone there

sooner. Boarded the bus at 3:30 for our last Toronto game before flying home. If we win today we're American League Champions!

Well, the fat lady finally sang and it was the Star Spangled Banner and NOT the Canadian National Anthem! (We love that song though.)

Champagne sprayed in all directions as the happy A's celebrated a 4 to 3 victory in the club house. They were the first team to win back-to-back American League Pennants since 1977-1978 (Yankees). Ricky Henderson was voted the Most Valuable Player and will now play in his first World Series. The A's won because of their great power, speed, pitching and defense! Dave Stewart's strong pitching for eight innings earned him his second victory in the series. Tony LaRussa's excellent managing was also important in their best of five games. The one sour note of the day was the Jay's manager Cito Gaston's stopping the game to accuse Dennis Eckersley, our star relief pitcher, of illegally rubbing the ball with an emory board stored inside his glove. This only made Cito look like a fool and tarnished our pitchers' reputations. A poor ending to a great series.

Wally appeared on T.V. accepting the American League trophy and gave a fine speech. Wally J. was seen and heard on the 11:00 p.m. news and

also did an excellent job. There was much spraying of champagne and when it was all gone the wives and girlfriends went down to the locker room and mingled with the players and reporters.

We finally boarded our bus to the Hamilton and then flew home on our Continental Charter to San Francisco. It wasn't until 2:30 a.m. that we finally made it to bed. Two tired travelers - with the World Series to plan for the next day! What sweet dreams we had!

1989 WORLD SERIES

Time has a way of dragging or rushing by - waiting for a game is endless but making plans for parties and answering all the requests for tickets, the press and fitting everyone's plans into World Series game days makes for few free hours and every minute precious.

Our friends have been very attentive and the mail, telegrams, and gifts pile up. People I haven't seen in 30, 40 or 50 years have written me. It's all exciting but we're almost too nervous to enjoy each moment.

Friday night the A's hosted a big party of 2,000 in large tents scattered about the Oakland Museum terrace. Guests were media, visiting dignitaries, baseball managers, coaches and owners. A wonderful baseball art show "Diamonds Are Forever" was mounted in the Museum. This had been arranged two years ago. What luck!

It was a clear, chilly night but the party, catered by the Hyatt of Oakland, was most successful. (It even made the front page of the Sunday New York Times!) The many tents housed tables offering Chinese food,

seafood, American food (turkey, ham and roast beef) and assorted desserts. There was something for everyone! It was attractively presented and everyone mingled and found someone to talk with. A most successful evening!

Saturday

After waiting all day, Game One with its party before hand finally took place. This event was held from 3:30 to 5:00 p.m. in a large tent over the picnic area. Il Fornao once again presented a delicious buffet with grilled home-made sausages, a variety of salads, breads, corn-on-the-cob and a take-out bag of cookies and ice cream. Two large mannikins dressed in A's uniforms gave the height and theme of the party. The tent looked spectacular.

A surprise attraction was the Whiffenpoofs (dressed in "tails") singing several songs. Just before the game they gave a fine rendition of the National Anthem. Their presence was in memory of Bart Giomatti. His wife, Toni, and son Marcus were present and Marcus threw out the first ball. A moment of silence for Bart followed a dramatic reading of one of his baseball compositions.

The night belonged to pitcher Dave Stewart who was superb. He went the distance, pitching a five hit shutout as the A's defeated the Giants 5 to 0. Stewart didn't even need Eckersley to finish off the Giants! Home runs were by Walter Weiss and Dave Parker. Ricky Henderson and Tony Phillips drove in two more teammates and Mark McGwire had three hits. Through it all, Stewart was in control all the way. The first inning did provide some anxious moments when Robby Thompson hit a routine bouncer back to the mound and Stewart made a poor throw which allowed the batter to move to second base. Clark was next up to bat followed by Kevin Mitchell. Thanks to Dave Henderson and Tony Phillips good plays, the side was retired and we won the game.

Sitting in our box were the Schwabachers, Ross Andersons, Soltaus, Coops, Cheits, Heyns and Lowes. All good friends who thoroughly enjoyed the game and the group in the box.

Sunday

The headlines Monday morning read "Steinbach Homer Gives A's 2-0 Lead In Series." And this was followed by "Angry Giants Fall 5-1." A well played game by the A's with Mike Moore providing excellent pitching after

a shaky start. Giants' pitcher Rich Reuschel was not the star the Giants had planned on.

The A's pitchers have dominated the Series so far with only one run from the Giants in two games. Henderson got on base every time he came to bat; hitting two singles, a triple and drawing two walks. Will Clark of the Giants couldn't get to first base but Terry Steinbach's three run home run was the decisive blow! The A's are determined and business-like about their baseball in this Series.

The party in the tent before the game had terrific attendance with quite a few gate crashers. The food was even better than the day before with marvelous grilled chicken, assorted salads, delicious breads, eggplant, and Wally's favorite - lemon tarts.

In our box were Steve Bechtel, Gene Trefethen, Scientist Glen Seaborg and his wife, Dave and Libby Gardiner, President of University of California, Marion and Vernon Goodin, Arjay and Frances Miller, Kate and Dyke Brown, and the British Consul General Graham Burton and his friend Don. With the win they all left in a happy mood.

Monday

This is a day off or travel day and we're all tired, happy but nervous about tomorrow's game in Candlestick Park - home of the Giants. Tonight is the Lurie's party at the St. Francis for the baseball media, owners and friends, etc., followed by a smaller dinner at Trader Vic's.

The St. Francis party for about 1,800 guests was noisy but fun and we saw lots of our Giants friends. They served smoked salmon, oysters, turkey, pasta and chocolate desserts. We wandered over early to Trader Vic's with Peter O'Malley (Dodgers) for the Lurie's dinner for about 75. It was for owners and managers. A lovely party with good food and congenial company.



1989 WORLD SERIES

PART II

Friday - Game Three

It's been ten days since the October 17th 5:04 p.m. quake which registered 7.1 on the Richter scale -- the city is putting together the pieces and San Francisco is functioning almost back to normal. The 49'ers, Opera and Symphony have all performed so now it's "Take Me Out to the Ball Game" time. The Giants and A's are ready as are the diehard fans. Our national pastime, baseball, is being given another chance.

So at 3:00 p.m. we started out to Candlestick to try again to play and win Game 3 with the A's leading the Series 2-0. It's twelve days since these two teams played each other.

We had no problems with heavy traffic to Candlestick Park but others found certain areas more troublesome. For instance, the Team bus took two hours to cross the Bay on the San Mateo bridge. (Through it all, Dave Stewart, our pitcher, slept and had to be awakened at the Stadium!)

The Luries gave another tent party with fewer guests (many out-of-towners have departed) and we were almost the only A's present at the party. We sat with various friends who although Giants rooters, were

friendly!

Opening ceremonies were impressive. There was a moment of silence for the victims of the earthquake. The Gatlin Brothers sang our National Anthem followed by a touching ceremony. About a dozen earthquake heroes had the honor of throwing the first ball. The Beach Blanket Babylon cast members sang "San Francisco" with some of the audience helping. Giants fans were excited and noisy and there was an air of celebration among the 62,038 spectators who were cheering baseball and the joy of being alive! The more timid stayed home to watch the game on TV but still there were no empty seats. The air was electric.

The Vukasians sat next to us and brought peanuts and coffee laced with brandy and were as nervous as we were! Behind us sat Kathleen McCracken and her husband John and the Prices. The stadium had a large number of Giants rooters and few A's. Wally J. reported some violence in some sections.

Game Three began with Rickey Henderson taking the first pitch from Giants' Scott Garrelts for a called strike. And when it was all over the A's slammed the Giants with a 13 to 7 victory.

How was it done? Dave Henderson homered twice and lost a third home run by inches. Jose Canseco had a three-run homer and a single.

Tony Phillips and Carney Lansford also had homers with a total of five homers and 14 hits. David Stewart was once again superb! He set a record by winning two games in the Playoffs plus two games in the Series! The crowds taunted Canseco with obscene remarks which only pumped adrenaline into his veins and improved his playing. At one point, early in the game, Garrelts almost hit Canseco in the head with an inside pitch. A fight almost followed as Canseco went for the mound. Both dugouts emptied but peace was restored quickly.

During the game, Rickey Henderson stole two bases and completely distracted pitcher Kelly Downs.

There were a few (but very few) anxious moments when at the bottom of the fourth, Terry Kennedy hit a two-run single that cut the A's lead to 4-3. But at the beginning of the fifth inning, Kelly Downs made Rickey Henderson walk and then walked Lansford. With Canseco at bat, Rickey Henderson at second base so distracted the pitcher that he ignored Canseco, who then homered with a three-run bullet over the left field fence. When Jose reached home plate he saluted the fans with both arms in the air.

The Giants' moments of glory were in Matt Williams' homer in the fourth and the four-run ninth due to Bill Bathe's three-run pitch hit home

run. The Giants fans in our section were most courteous and when they found out who we were, asked Wally for his autograph. ABC came down and videotaped us, it seemed like for hours!

It was a night to savor and remember. The A's starred not only in their fine pitching, hitting and fielding. Baseball was back and all its fans were thankful for this last reprieve! With a 3 to 0 game lead, the A's are heavily favored to win it all, but we can't relax yet.

Saturday - Game Four

We began the day taking young Walter III to the Palace of Fine Arts pond to feed the ducks and pigeons. Since the pond is situated in the Marina we saw lots of reminders of the earthquake destruction.

Mid-afternoon we drove out to Candlestick Stadium. Our routes are different each day as the freeways are often closed while being checked and rechecked for weaknesses. The Luries' pre-game party was a teenager's delight! Hot dogs, pizzas, nachos, popcorn, melon slices and Gelato. The adults loved it as much as the young!

Nell Carter belted out the National Anthem and soon Game Four was in progress. It was a sparkling clear night with no wind and the crowd

was excited, noisy and confident of a Giants win. Mike Moore did a fantastic job pitching six strong innings for a 9 to 6 victory. But not only was his pitching awesome but his batting was memorable as well. With two outs and Dave Henderson on second base in the second inning, the Giants walked Walt Weiss intentionally to get to Moore. Don Robinson threw two fast balls to Moore and on the third pitch Mike connected with a fast ball hit over Brett Butler's head in center field for a double which drove in both runners and probably psychologically clinched the Series. Moore then scored on Ricky Henderson's single. Not since the 1979 Series has an American League pitcher had a hit.

Rickey Henderson, the best leadoff man in baseball had once again started things rolling in Game Four with a home run on the game's third pitch. In the fifth inning the A's scored more runs. Thanks to Canseco's single and stolen second base and Henderson's walk and Terry Steinbach's triple, the A's were ahead 7 to 0. In the sixth, Rickey hit a triple and Lansford's single drove him home. It was now 8 to 0 with three innings to play.

But it was by no means over! The Giants, famous all year for final inning scoring, had some fight left. Mitchell hit a two-run homer off Moore in the sixth. Moore was replaced in the seventh by Gene Nelson who

as in the evening before, had a bad night. Nelson walked Terry Kennedy and then allowed Litton a homer for an 8 to 4 score. Ricky Honeycutt replaced Nelson. Craig put in Candy Maldonado who tripled and the crowd became alive hoping for a miracle finish. Butler then doubled and the score became 8 to 5. We were all dying and thought our one-sided game was going down the drain. Then Craig sent up Robby Thompson and he came through driving home Butler. Tony then put in Todd Burns to face Mitchell who hit a long deep shot to left. Rickey Henderson caught the ball at the fence.

It was then that Security decided that both Walter and I should go to the A's dressing room for the after game winning festivities. We didn't want to leave but finally were persuaded. So we rode in a golf cart with a police escort to the locker room where Mike Moore and Dave Stewart were watching the game on TV and sweating out the Giants revival! They saw the Gaints pitchers Craig Lefferts and Bedrosian help us get back in the game with Lansford on base and Canseco and Dave Henderson walk to load up the bases. Then Steinbach walked to force in a big run.

Burns retired the Giants in the eighth and finally Dennis Eckersley came in! As always, he saved the day and the score at the end of the game was 9 to 6!

The players ran out on the field and hugged each other and finally came back to the locker room where more hugging took place. Wally received the enormous World Series trophy from Fay Vincent and answered with an excellent speech of thanks to the team, coaches, staff and Tony. He also paid tribute to the earthquake families and heroes. Dave Stewart received the MVP Award -- a well deserved honor. Finally wives and family gathered along with hundreds of press all armed with cameras. It was bedlam and soon became hot and uncomfortable.

No champagne was served in respect to the earthquake victims. About this time we left to meet Bobby and Sara Brown , Gloria and Dick Wagner, and Fay and Valerie Vincent and their guests at Washington Square Bar and Grill. The place was crowded and noisy but everyone was having a good time. Owner Ed Moose produced a bottle of Shramsburg champagne and we all celebrated the Champion A's Team! A happy ending to a long commitment to becoming the best baseball team of 1989! The A's were a team on a mission who swept the Series with four games in two weeks -- due to the earthquake. They outmatched the Giants and showed the world that they were the very best in spite of last year's defeat from the Dodgers.

It's been an exhausting, wonderful experience from start to finish.

May it be repeated for years to come!

Are you still with me? Here's a P.S. to the various chapters of our baseball and earthquake experiences.

Since we dispensed with champagne at the locker room celebrations, we also thought it fitting to omit a victory parade in Oakland. Instead, we had a "celebration" at Jack London Square in the heart of Oakland.

We arrived first by Bart to the Coliseum and then boarded a bus with staff and team members to a ferry which deposited us at the site of the celebration. There were 5 or 6,000 excited fans awaiting our arrival. They had signs, brooms (for the four game sweep) and were a happy, noisy crowd. We sat in a grand stand facing this enthusiastic gang.

Dave McElhatten was M.C. and Ron Fassey introduced the team. Each member gave a brief but different speech. They were short but said what should be said to the eager audience. I felt like a proud mother hearing her boys perform!

Wally's speech was excellent and was well received. The gorgeous trophy was held up and "wowed" everyone. It was big, heavy and quite glittery and gaudy.

So all that's left of this glamorous season is a trip with the team to

the White House on Tuesday, November 7th at 2:00 p.m. where the President can congratulate and "bless" the players in the Rose Garden!

What a marvelous ending!!

WORLD SERIES PART III

Are you still with me? Can you stand one last chapter of the baseball/earthquake adventures? Could I entice you with a White House visit? If so ... read on.

Baseball players travel a long, discouraging, hard road to earn those enormous salaries. They go from the minors to the major league. From here their goal is to win their division and then make the American or National League Playoffs. Finally, the pot of gold -- play in the World Series and end up champions! If you come this far (and most don't), you look forward to your bonuses for winning, your gaudy, elaborate player's ring and finally a visit to the White House to meet the President of the United States. Bill Rigney was in baseball as a player and manager for 51 years and never had a World Series victory -- that's how special it all is!

With this background we wondered why we hadn't received a phone call from President Bush in the locker room after the final game. Then we learned he was in Costa Rica. Fay Vincent, our new and able Commissioner, began calling him and finally, Tuesday, November 7th was chosen as the day for the A's visit to the White House. Many of the players had left the Bay Area to go home. They were all contacted by phone and all

but eight came to Washington. Finding beds for 90 people on two days' notice was quite a feat. We ended up at a new Holiday Inn at Crowne Plaza. Wally and I chose to fly east from San Francisco rather than travel with the team from Oakland. Due to the damaged Bay Bridge wrestling suitcases on BART sounded too difficult. We arrived in Washington earlier than the team plan and were able to meet our friends Lou and Ralph Davidson for dinner at Maison Blanche.

The next morning we took Wally J. and Charlotte, our 11-year-old granddaughter on a mini tour of Washington before going to the Washington Post to lunch with Kay and Don Graham. We saw the Vietnam Memorial, Lincoln and Jefferson Monuments, Stewart Johnson's sculpture "Arising" at Haines Point, and pointed out many important Washington buildings.

Lunch with the Grahams was a good chance for Kay and Don to meet Charlotte and Wally J. We were very proud of Charlotte's poise with this adult group. We talked lots of baseball and discovered we'd made Kay an ardent baseball fan!

Following lunch we arrived at the White House in time for Charlotte to join the team's tour of the downstairs rooms before the Rose Garden ceremony. I went with the two Wallys and Bobby Brown for a short visit to the Oval Office and into Bush's private sitting room. The President had

been running and shed his windbreaker inscribed with "Mr. President" and put on a tie and coat for the ceremony. He apologized to me for changing in the presence of a lady!

(Wally had run into Barbara Bush walking her dog just before this.) We had talked for about 15 minutes and Bush checked with young Wally on the pronunciation of the players' names in his speech.

The ceremony was short but meaningful to the players, coaches, wives and families sitting in the Rose Garden. The President read a well written speech about baseball and the A's. He joked, "I bet it's not often that the Oakland A's are honored by an unofficial scout for the Texas Rangers." (George W. Bush, the President's oldest son, is an owner of the Texas franchise.) Tony gave the President an A's jacket inscribed with Bush, Number Two on the back. This was the President's number when he played first base at Yale. Tony in his speech stated, "I'm looking for a left-handed first baseman." One sensed that this was one ceremony the President really enjoyed.

Bush in his speech said, "The A's have developed a tradition of character and triumph -- a tradition embodied perhaps by the elephant gracing your uniform sleeve. Take that any way you want, but I'm impressed."

Wally made a short response. To make the players feel at ease he wore a sport coat because he felt they would dress informally, but they all showed up in dark business suits!

The President shook hands with each player -- McGwire and Rickey had President Bush sign balls. The press asked where Canseco was and Tony replied, "We did without him most of the season and we can do without him here. He was invited. I don't know where he is." It was too bad he didn't come. The players genuinely enjoyed their Washington junket and it meant a great deal meeting the President and visiting him in the Oval office. Stewart enthusiastically said, "We should win it again next year and come back." They had a long flight back to the Bay Area.

It was a most exciting, special time for all of us. We only wish that Julie, Betsy and Roy could have come and shared this once-in-a-lifetime trip.

**WORLD SERIES
PART III -1/2**

Here's Wally's description of his big day:

November 8th was a day to remember. Roger Heyns had introduced me to Eli Jacobs, the new owner of the Baltimore Orioles, some time ago feeling we would have a lot in common and enjoy each other's company. Roger certainly was correct because Eli gave me a "through ticket" to one of the most interesting days I can remember.

In the morning, I went with him and Fay Vincent to the National Security Agency where I participated in a panel on baseball. In addition to the three of us, George Will also spoke as well as Jeff Ballard, a pitcher for the Baltimore Orioles. It's a fascinating agency whose quiet activities are essential to our country's defense. The auditorium which can hold 500 was filled and they piped our panel into their rooms and televised the session as well. We were well received and, of course, that was a lot of fun.

Then Eli took us to the White House for lunch which was hosted by Jim Cicconi and attended by Bob Gates (whose official title I don't know), as well as Dick Darmon and John Sununu who is Bush's Chief of Staff. It

was an informal get-together just to talk baseball but it was nice getting acquainted with some of the people close to the President.

As I was leaving, I was handed a note asking me to call the White House Social Office who extended an invitation to Evie and me to attend the State Dinner in honor of Mrs. Aquino the following evening. This caused a flurry of activity as I tried to locate Evie and eventually called Maria and Rebecca who arranged to fly a long evening gown to Washington. I had to rent a tuxedo which was no problem. Additionally, however, we had to change hotel and plane reservations in New York as well as several social engagements but the chance to go to the White House was understood by all.

That evening we went to a dinner hosted by Eli attended by many important Washington types. In addition to Fay Vincent and ourselves, present were Senators Alan Simpson, Tim Worth, John Heinz, and Bill Cohen, Bill Webster who is head of the CIA, Nick Brady, the Secretary of the Treasury, Helen and Bob Strauss, who are influential and always everywhere in Washington, Bill Sturdevant, Chief of N.S.A., Andrea Mitchell, White House correspondent, as well as several others whose names escape me. It was great fun just participating in a typical Washington evening where all kinds of gossip, news, and rumors were

discussed. Everyone was polite and admired my American League Championship ring but wait 'till they see the World Series ring which will soon be designed and I'm sure will be neither small nor less ornate.

WORLD SERIES PART IV

Every once in a while one receives an unexpected dividend. Ours came Wednesday afternoon after Wally's business lunch at the White House.

As he noted, the President's invitation was too good to miss so we changed plans in order to attend.

We joined forces with Elaine and Tony LaRussa for the 7:00 p.m. ride to the White House. (Wally's third visit in three days!) Elaine looked beautiful in her black velvet dress and stole and we were all looking forward to our evening. Upon arrival the 140 guests were ushered into one of the reception rooms by formally dressed Marines (both male and female!). Cocktails were passed and we all mingled and waited for the President's party to arrive. Some of the celebrities were James Baker, David Frost, Senator Bob ^{Gram} ~~Gram~~ (Florida), Robert Trent Jones, Senator Luger (Indiana), Dina Merrill, Donald Peterson (President of Ford Motors), Vice President and Mrs. Dan Quayle, Joseph V. Reed, Jr. (Chief of Protocol), Elliot and Anne Richardson, Telly Savalas (actor), Arnold Scaasi (dress designer), John Sununu (Chief of Staff), Paul Tagliabue (Commissioner of National Football League), and Fay Vincent (Baseball Commissioner). We lined up and went through a reception line. The President called Walter by

his first name which made his evening! Mrs. Bush looked lovely in a Scaasi evening gown.

President Bush and President Aquino both spoke before dinner. In his speech the President joked, "You've said being a grandparent makes you happier than being President. Well, Cory, that's just one more thing we agree on."

She answered him, "Yes, Mr. President, we have many things in common. Unfortunately, height is not one of them" This tiny woman spoke with great assurance and gave one confidence that her trip to the U.S. would be successful and she would return with financial help from the U.S.

Where were we seated? Wally was at table 12 with President Bush and President Aquino. Not to be outdone, I was seated at Mrs. Bush's table close enough to conduct a lively conversation with her throughout the meal. At my right was Donald Peterson, President of the Ford Company. On my left sat Senator Lugar of Indiana. Both were easy to talk with. Mrs. Bush was such fun -- we talked about tennis, swimming, her husband's habit of inviting the world to all functions, and about the opening of the Berlin Wall. She was vivacious, warm and "old shoe."

Dinner was most elegant with lobster medallions and cucumber mousse with caviar sauce followed by rack of lamb, blended rice, and

autumn vegetables. Salad with raspberry vinaigrette and cheese followed and dessert called orange croquembouche with date parfalt. Every course came with a rich sauce. No wonder Barbara swims a mile a day! Three wines were served ... two were from California.

Following dinner we went into another room where we were entertained by the baritone, Simon Estes, who'd flown in that day from Paris where he was appearing in their opera. He sang light opera selections and was well received.

Dancing followed to the music of a Marine band. I think they do better with marching songs! At about 11:00, President and Mrs. Bush said good night and waved to everyone as they climbed the stairs to their quarters. The dancing continued and we joined the LaRussas and inspected the art in the Red and Green Rooms as well as the Library.

The Bushes have the wonderful art of generating great warmth and they put their guests at ease right away. It was a memorable evening -- one we'll long savor!

PLAYOFFS 1990

It's hard to believe that once again the A's made the playoffs and we were scheduled to meet our Eastern opponents - either the Toronto Blue Jays or the Boston Red Sox. We were all hoping it would be Boston as there are so many more things to do in this wonderful city. We packed - not knowing where we were headed but finally received our wish and flew on the team plane to Boston.

The departure on Thursday, October 4th was very much like last year's with a police escort from the Coliseum to the Oakland Airport. There were a few hundred fans waiting and a band, speeches, signs, etc., but noticeably less than last year. The noon flight was pleasant and uneventful. I still enjoy seeing my baseball heroes close-up. The wives were present and many babies carried by their proud fathers.

After much circling at the airport, we arrived in Boston in the midst of a heavy rainstorm. No one was there to meet us as we were now the "enemies!"

We drove to the Sheraton Hotel - once again with a police escort and it took no time at all. This hotel was jumping with people! The lobby was jammed.

We had a snack in the room and watched the National Playoffs of Cincinnati and Pittsburgh.

Friday Wally watched baseball practice and I went to the Fine Arts Museum. They had an excellent way-out figurative show.

Lunch was at the Legal Fish Restaurant with the two Wally's. It was fine seafood with a great variety. After I wandered around Newbury Street and browsed in the shops, the Vukasians (President of the Coliseum) hosted an elegant dinner at Lochober for groups of the A's executives and we all gorged on clam chowder, salad, enormous lobsters, and baked Alaska cut in the shape of the A's logo. It was a delicious meal in this famous old restaurant.

The groups were full of anticipation of an exciting series and there were lots of toasts. Bryn Alderson and Corie Dolich, our junior members, added to the festivities.

Saturday Julie, Simone and I drove down to Wheaton. Our driver, Jerry got lost so we arrived late. The weather was in the 80's and the campus looked marvelous. It was more like May than October and Wheaton was at its very best. Since it was a four day campus holiday, there weren't too many students about. Simone went on a student led tour and Julie, Hannah Goldberg (the Provost and a good friend) and I visited the new athletic facilities now under construction. There will be a gigantic pool, lockers, offices, three basketball courts, six tennis courts, track and field facilities, etc. Most innovative and exciting! Simone was interviewed by Gail Weaver, head of Admissions and we joined Hannah for a roasted chicken sandwich (ugh!) at a local cafe. Simone described Wheaton as a beautiful "old fashioned" college! She is most impressed with the Boston area for her college choice.

The first game took place Saturday night, October 6th at wonderful, funky, Fenway Park. It's my favorite stadium with its old timer baseball setting. They've added a new seating section and press boxes in the back and its been done with taste and doesn't change the old time flavor.

We were all very nervous about this first game and could hardly eat our pre-game snack in our room. We arrived early with a police escort arranged by Jerry, the driver. He has been most helpful throughout our stay. He's an ex-policeman and now Deputy Sheriff -- he knows all the ropes! Jerry arranged for police escorts to and from the games. It saved us lots of time in the congested Boston traffic - embarrassing but most helpful!

We watched the pre-game workouts from our spectacular seats next to the dugout and on the field. It was a pitchers contest for the first six innings (Dave Stewart versus Roger Clemens). They were both throwing 90-mile balls - Clemens left after six innings with a 1 to 0 lead - a home run by Wade Boggs. Stewart stayed in through eight and Eckersley put the finishing touches on the game. By the time "Eck" came into the game the A's were well into their 9 to 1 victory. The Red Sox used Larry Anderson, Jeff Gray, Dennis Lamp and Bob Murphy ... but Stewart was too steady and

powerful so the A's romped to their win. The A's were tied in the seventh and from then on it was A's night with all its stars doing their bit to make it all happen. We left about midnight all pumped up and happy with our big 9 to 1 victory in game one! We celebrated in the bar and hit our pillows at 2 a.m.!

Slept late, had a big late breakfast and shopped and took in Cheers (the T.V. bar/set). Once again, we ate at Legal. It's a wonderful, thrilling roller coaster we're on!

With Game Two we once again were faced with pre-game jitters. Had a fun dinner with Sara and Bobby Brown at the Boston Stadium Club. (We could have eaten there the night before but hadn't received the word.) With a game very similar to the first night, the A's once again won - this time 4 to 1. Welsh pitched a great game and outshone Kiecker! The big hero was Harold Baines with a big assist by the Eck. The Sox dueled the A's to a 1 to 1 tie for six innings but Boston's bull pen failed again. The Sox fans seemed resigned to losing and left the stadium quietly and politely.

The news and T.V. media have been most pessimistic in reporting and predicting the Red Sox story. Monday's sports page began "If you're on your way to Oakland, be sure to wear black!"

The Red Sox seem to go down the drain (in the last two games) in the ninth inning. Each time they entered the ninth their relievers couldn't stop the A's many runs. Carney Lansford and Harold Baines were more helpful than the expected Jose Conseco, Mark McGwire and Ricky Henderson. The only sour note was that Walt Weiss sprained his knee near the end of the game and limped off the field.

Going home we were taken care of by Debbie Westen of American Airlines. On the plane seated across from me was Johnny Bench (now of CBS) and Jim Hunter his partner. Our Boston jaunt had been memorable and this was only the first piece of our Baseball '90 puzzle.

The Boston papers were saying "Fenway was turned into a large pinball machine with the A's controlling the flippers!"

We reached home by 3:30 p.m. burdened with unpacking, dirty laundry and piles of mail! It was an early dinner and to bed for a ten and one-half hour sleep. We played hooky from the A's press party as our lack of sleep finally caught up with us.

On Tuesday, October 9th we drove over to Oakland early to host the first of our two brunches (game time was at 12 noon). Michelle Marie's Patisserie had an ice carving of two arms bashing. The food of all sorts of muffins, smoked salmon and bagels, fruits, etc., was well received. This later came to our box for more nibbling during the game. We added hot dogs for those who must eat a "dawg" at in the ball park. It was another beautiful day and the ball park sparkled. M.C. Hammer threw out the first ball and everyone was thrilled to see the former Oakland A's bat boy who is now a famous rap star. The A's were once again magnificent and produced a 4 to 1 victory before 47,026 in the Coliseum. The papers wrote "The A's combined excellent pitching, superb defense, timely hitting and even some shenanigans on the bases to frustrate the stodgy Red Sox." Joe Morgan, the Red Sox coach stated "They are the best team in the World!" A's starting pitcher Mike Moore had a great day and got assists from Gene Nelson, Ricky Honeycutt and finally, when Dennis Eckersley finished the game, Moore's opposing pitcher was Mike Boddicker who suffered from lack of defense from his team. A's stars were Willie Randolph, Harold Baines, Steinbach, Eckersley and Dwight Evans had a slight confrontation when Eckersley waved his fist at Evans after striking him out. The A's win now gave them a 3 to 0 lead in the American League Playoffs.

We took Fay and Valerie Vincent (Baseball Commissioner), their friends the Vincent and Celine Burkes, Bob Erburu, and Sara and Bobby Brown (President of the American League) to our new favorite restaurant, The Fly Trap. We had a delicious dinner and our choice was a success.

October 10th was another brunch and then the important fourth and final game. Once again Wally pitched the first ball - they told him at the last moment and he threw a fine strike and received a standing ovation. This is getting to be old hat for Wally. So ... for the third time in three years, the A's are the American League Champions! The 3 to 1 victory had its controversial second inning when Red Sox pitcher Roger Clemens lost his cool and swore and threw a tantrum at umpire Terry Cooney. He was

finally ejected from the ball game. The whole dispute delayed the game for quite a while and made it unpleasant for everyone. It also took the glory of winning away from Dave Stewart who once again was magnificent and was named most valuable player of the playoffs.

After the game there was the usual celebrating by the players wives in one room, the players in the locker room and the staff in the parking lot. Champagne was spritzed but not in front of T.V. The high point for me was a wet hug and big kiss from Carney Lansford.

We had a celebration dinner with Esther and Roger Heyns, and Kate and Dyke Brown at Washington Bar and Grill. They had yellow flowers on the table and bought us an after dinner drink. Ed Moose was most warm and cordial.

So it's a few days rest and then off on Sunday to either Cincinnati or Pittsburgh.

1990 WORLD SERIES

Here we go on step three of our quest for the World Series championship. If you're thinking "deja vu" ... you're wrong! It's still as "nerve racking" and definitely as exciting!

The send-off at Oakland Airport was much bigger than the week before. About 2,000 screaming fans in green and gold outfits waved brooms, signs and balloons. Our motorcycle escort had increased from four to thirteen and they performed with the precision of the rockettes. Was thirteen an unlucky number for us?

We all sat in the same seats in the bus and the plane (baseball people have many superstitions). Upon arriving we were pleasantly surprised to be greeted at 8:30 that night by about two dozen fans and several T.V. cameras. (We were later told they came to jeer us!)

Our destination, the Hilton Terrace, was walking distance to River Front Stadium and in the center of town. All 150 of us phoned for room service and the results were disastrous - one and a half hours for a pizza, Conrad Hilton!

We slept many hours and had a late breakfast in the coffee shop, sitting near to many of our players. I took the car to the Cincinnati Museum of Art in Eden Park and soon learned that it was closed since it was Monday. Talked an elderly couple (who had a son and daughter I knew from San Francisco, the Paul Tuttles), into giving me a ride back to our hotel. Walked over to the Stadium with a gang from the A's and watched hitting practice. All of the media was present - including my new friend, Johnny Bench. Met the Japanese Mr. Babe Ruth, who will broadcast the Series to Japan. The weather has been hot and sunny. This is a beautiful city with forward-looking architecture around an ambling river front. All the players' wives were out shopping but they weren't too successful - compared to California - it all looks pretty drab. The power-shopper, Esther Canseco, was the most disappointed.

Since there was no game, the Reds, under Marge Schott, gave an enormous party on a Riverboat tied to the Pier. People poured in and ate and drank and watched a corny show. The A's parties are much better. Bill Rigney joined us for dinner afterwards at the Boat House and we were treated royally. We were given a bottle of Grgich Chardoney and a case of their delicious barbecue sauce. Their ribs were outstanding! Wally and Julie went there at 7 p.m. and surprised all of our ball players by paying for their dinners.

Tried once again to see the Cincinnati Art Museum and found it full of art from antiquity to today. Most of it not great examples of the artists.

At the last minute Marge Schott put together an owners' cocktail-buffet party before the game. We had difficulty securing the elevator to the party and the gathering was poorly attended. Our seats were behind the A's dugout and we were surrounded everywhere by avid Red's fans. They cheered for anything and everything and were thoroughly obnoxious.

Three hours later the over-confident A's were badly beaten 7 to 0! Dave Stewart had a poor night and we stranded ten players on the bases. The Cincinnati rooters hungrily screamed while the organ droned baseball-type songs and fireworks announced their victory. Their beautiful Stadium shown with red-clad, wildly happy spectators. They made Oakland fans look and sound stodgy and blasé!

Wednesday -- another long day to kill before the 8:30 p.m. second game. Cincinnati has only so many Museums, a zoo, not-too-exciting shopping, and lovely walks along the Ohio River. Wally has been swimming at the local sports center and enjoying it. Dinner was at the Precinct Restaurant, an eatery that is famous for its steaks. We were treated royally with two waiters for four people and the steaks were outstanding. Since we had been invited to greet Barbara Bush who was throwing the opening ball (in place of the President) we had to rush our dinner a bit! Once again, Mrs. Bush was charming and so easy to speak with. Wally gave her an A's pin which she wore with her Red's pin. Evidently she's thrown many opening balls and was very poised on the mound. She walked right up to the mound and stopped a few yards short, and then waved to the

catcher, Joe Oliver, to come closer. She then gave hugs to Lou Piniella and Tony LaRussa, the managers. Marge Schott was her usual talkative, mal-a-prop self and even brought in her St. Bernard, Shottzzl, to greet the first lady. (Mrs. Schott, the night before, asked for a moment of silence for our soldiers in the Far East!)

Game Two is now history and the Oakland A's once again were defeated - this time 5 to 4 in the tenth inning. It was a most exciting game with the A's ahead until the eighth inning when the Reds caught up and finally passed the A's in the tenth. This three and a half hour struggle started as a pitchers' match between Bob Welsh and Danbny Jackson. Even Dennis Eckersley couldn't stop Cincinnati! Billy Bates' pinch hit for an in-field single plus Chris Sabos, single to left field and Joe Oliver's hit over third base, broke the tie! So the A's are two games behind going back to Oakland on Friday. Two more Fed victories could end it all! We're hoping the A's fans can be as effective in Oakland as the Reds were to their team.

We flew west on Eli Jacob's luxurious plane with the Commissioner Fay Vincent, his wife Valery, their guests Celine and Vincent Burkes, and two staff members. It was a pleasant, uneventful trip ... a bit tiring since we talked to our hosts all the way across the country instead of napping.

As we were driving home we phoned the office and spoke to Peter Haas who reported Mom was taken to Mt. Zion Hospital and was in serious condition with only 24 hours to live. We hurried to the hospital where Rhoda was capably taking charge. The end was near for this 96 year-old matriarch and it was indeed a shock. Her timing couldn't have been worse since we were hosting a party that night for 2,000 baseball owners, managers, the press, and others at Jack London Square in Oakland. We decided to stay home and young Wally became our host. The next day Mom was still breathing so we opted to go ahead and host our October 19th party for 250 at the Coliseum and then sit in our box with our 16 guests. Il Fornalo catered a beautiful buffet with pasta, brochettes of shrimp or lamb and other goodies. Mid-way into the party we were called back to San Francisco as Elise had died. The family met and planned the many details that go into a large funeral. It was held on Monday, October 22nd (my brother Frank's 75th birthday), at the Temple Emanu-El. We met again the following day with Rabbi Kirschner to help him with the service. He had never met Elise and needed input on her life, interests and accomplishments.

We were all asked to write him impressions and descriptions of her life for his talk the next day. The results were wonderful ... the Elise of the days before her illness portrayed her as a bright, vivacious, cultured leader in the arts and medical world of San Francisco. Her children and grandchildren all gave their versions of her. Afterwards there was a brief ceremony at the cemetery and a family lunch in Elise's apartment surrounded by her beautiful art.

Back to baseball -- a subject I'd like to forget. The media had been blasting the A's for losing the first two games of the series. From being heroes we were now the scum and Marge Schott, her dog Shotzie and the Reds were the new Messiahs! We had hoped the Oakland Coliseum, the beautiful weather and the A's fans would inspire our team ... but it was not to be. As you now know, the A's under Mike Moore lost the third game with a seven run third inning.

Over 48,000 people saw Oakland rocked by the Reds and third baseman Chris Sabo's two home runs. Tom Browning pitched a fine game for the Cincinnati Reds. Tony LaRussa said "they made plays and made pitches, which means they win. They have been roughing us up."

The 87th World Series was all but over - no team with a three game loss has won in seven games.

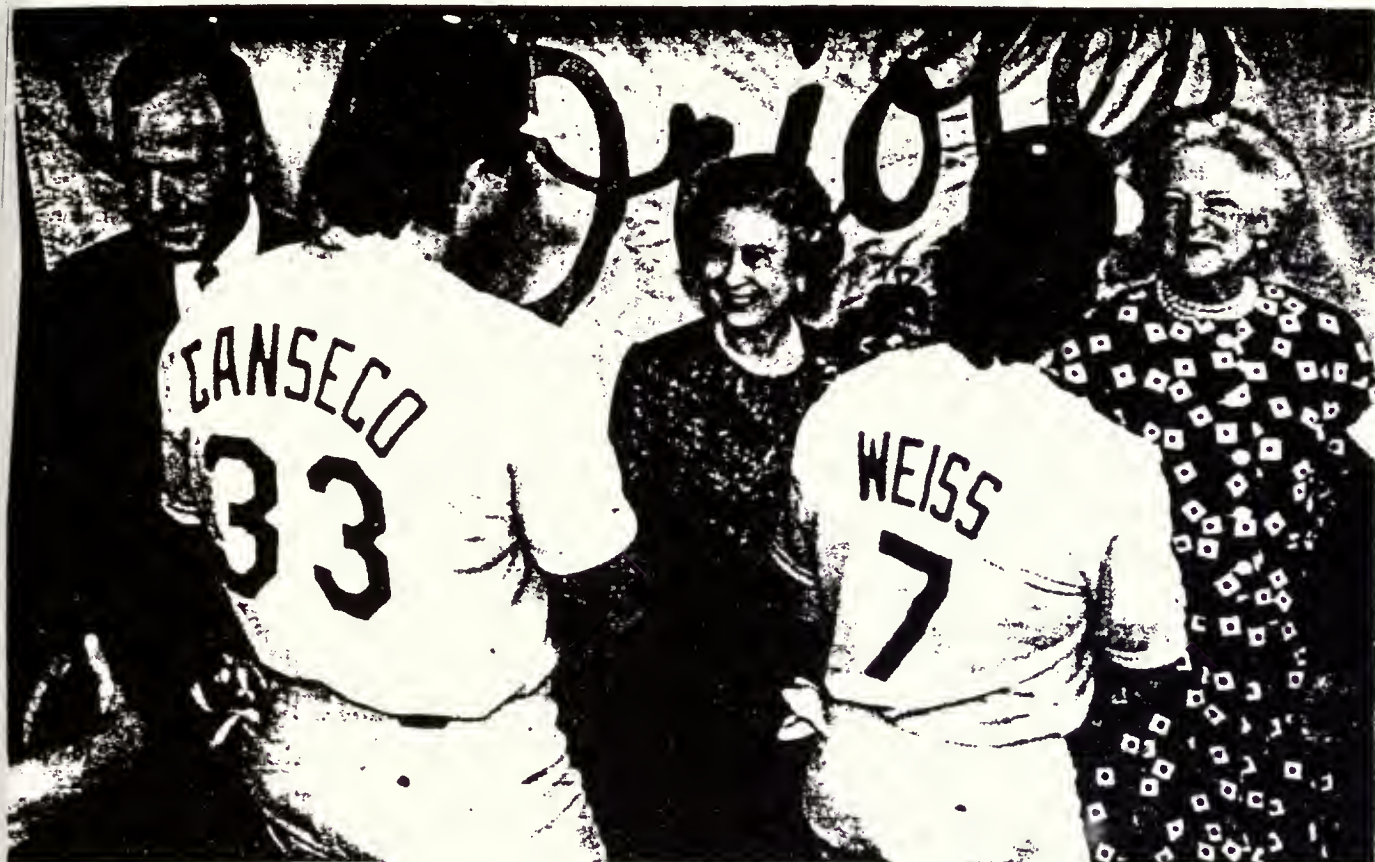
Game Four, as predicted was also a loss. It was Dave Stewart against Jose Rijo (the same pitcher as game one) with the final score of 2 to 1. The four game sweep showed the underdog Reds as true champions. They out-played, out-pitched and out-hit the A's.

In spite of our terrible showing in the World Series, the A's are still the American League Champions and still won 107 games this season -- the most wins of any team and were American League Champions. We will, with time, get over our deep disappointment and hurt. We were overly proud and overly confident. Baseball's fat lady never came and sang. All we got was Marge Schott and unproductive, disinterested Jose Canseco, and terrible press.

October is not our month! Three years ago Gibson and the Dodgers broke our bubble with his ninth inning home run. Last year was the earthquake and this year the Red's sweep of four victorious games!

We aren't giving up. Three days after the series, Tony LaRussa, the coaches and the A's executives met in Phoenix to make plans for our 1991 season. We hope we'll have another chance for a successful season and a league championship and maybe even a second World Series victory!

Steve Wulf in the October 23rd Sports Illustrated ended his article by saying, "The scary thing is that even if the Reds win, we'll be talking about how to beat the A's again next year." I hope he's right!



■ Queen Elizabeth is introduced to Oakland Athletics rightfielder Jose Canseco and shortstop Walt Weiss, flanked by President Bush and Mrs. Bush before the baseball game at the Memorial Stadium in Baltimore. AF

Chewing gum and bleachers greet Her Majesty

BALTIMORE: Queen Elizabeth II has attended her first baseball game and, after meeting with members of the Baltimore Orioles and Oakland Athletics, ventured about 20 feet onto the field with President Bush and waved to the enthusiastic crowd.

The Queen, dressed more appropriately for an evening affair in her below-the-knee blue and red dress, black gloves and three strands of pearls, stood in the Orioles dugout along the third-base line in a receiving line with husband Prince Philip, the president and Mrs. Bush. The first lady wore a blue and white floral print dress.

While the honoured guests took their dugout positions designated with their names on 3-by-5 cards, the song "Brown-eyed Girl" blared over the Memorial Stadium public-address system, and their images were flashed on a giant video screen in right-centre field.

"I've been playing baseball for 10 years, and I'm used to a normal atmosphere," said Orioles shortstop Cal Ripken Junior after his four handshakes. "This is a lot different. There's a lot of excitement."

I've been playing baseball for ten years and I am used to a normal atmosphere. This is a lot different. There is a lot of excitement.

— Orioles shortstop Cal Ripken.

A's Manager Tony La Russa said the players were told to "be natural" while meeting the dignitaries.

Oakland slugger Jose Canseco apparently took his instructions literally, chewing gum while shaking the hands of the world leaders and their spouses in the dugout, protected by bullet-proof glass to the sides and five police officers on the roof.

The Queen only shook hands and smiled while greeting each team member, until Bush introduced her to Orioles coach Cal Ripken senior. She then exchanged pleasantries with the father of current Orioles Cal Ripken and Billy Ripken. The senior Ripken then chatted with Philip and patted him on the right arm.

Breaking from the tight schedule, the four dignitaries stepped onto the field in foul

territory and waved to the Memorial Stadium crowd for about 30 seconds. From the dugout, the two couples were then led to their seats in the mezzanine-level box of Orioles owner Eli Jacobs, where scorecards were waiting on each of their black-leather cushioned seats.

Elizabeth then shed her gloves, and the 65-year-old British monarch nestled in for her first baseball game. As Oriole pitcher Jeff Ballard prepared to throw the first pitch, Bush announced in the box, "Oh, here we go."

The Queen occasionally watched the game on a monitor to her right. When there was a close play at the plate, Philip drew his field glasses from a hip case.

At 8:38 p.m. and after just two innings, the Bushes and their English guests departed.

Also seated in the same box with the Queen and Bush were Defence Secretary Richard Cheney, British Foreign Secretary Douglas Hurd, Maryland Governor William Donald Schaefer and baseball commissioner Fay Vincent.

"(Bush) told me the Queen wanted to come to a ballgame and he suggested Baltimore," said Vincent.

After the second inning Jacobs presented the Queen with gifts for her six grandchildren — regulation-size baseballs for each child with their name inscribed on them.

Bullet-proof glass extended three-fourths of the way up the mezzanine-level box was installed earlier Wednesday for protection for the royal couple and the Bushes.

The queen dined before the game in the stadium's Dugout Lounge with about 200 friends and relatives of Orioles management. The queen declined to eat during the reception but did drink a martini, said Kim May, a waitress who worked the closed affair.

"She was very pleasant, and was very nice," said May. "She shook a lot of people's hands."

THE QUEEN AND HER PRINCE VISIT SAN FRANCISCO!. EVIE AND WALLY

Remembering how much our family has enjoyed reading Granny Stern's accounts of the earthquake, Wally and I thought it would be interesting to record in rough form our impressions of Queen Elizabeth and Prince Philip's visit to San Francisco on Thursday and Friday, March 3rd and 4th (1983).

Weeks ahead an elegant invitation arrived inviting us to be the guests of Mayor Dianne Feinstein for a San Francisco Salute honoring the Queen and Prince at half after nine in the morning at the Louise Davies Symphony Hall. As a trustee of the War Memorial Board we were also invited to a reception in the Wattis Room before the performance. A large group gathered there for champagne and orange juice and croissants. We were divided up into several rooms so that we might all see the Queen and Prince better and maybe have a word with them. I talked for a minute with Prince Philip on World Wildlife, U.S. The crowd was decked out in their Adolpho suits or the like and many of them sported hats (mostly from their basements). Quite a few wore or carried gloves. Excitement was high. We were given souvenir programs and small British flags to wave at the proper moment.

The show was produced by Steve Silver and was short, a bit schmaltzy, but great fun. How can you beat a program with Mary Martin singing "Getting to Know You", Tony Bennett belting "I Left My Heart in San Francisco", the Cal Band, the Boys and Girls choruses, the Chinese Drum and Bell Corps, the San Francisco Youth Corps Symphony, the Marine drum and bugle corps, and Steve Silver's Beach Blanket Babylon group doing the Ascot Gavotte from My Fair Lady. The ending number had girls modelling two giant hats, one depicting San Francisco and the other showing the Tower of London, Buckingham Palace and Big Ben. The Queen and Philip loved it all. Cascading white balloons signaled the end of the 25 minute show.

That evening we went in the rain to the DeYoung Museum for a State Dinner being hosted by President and Mrs. Reagan for thier British visitors. We arrived at 7:30 but dinner didn't start until 9:00. We enjoyed seeing all of our friends and the mixture of celebrities. Everyone from Willie Mayes, Joe diMaggio, Joe Montana, Bill Walsh, Bill Graham (the preacher), to Secretary of State George Shultz, Alistaire Cooke, David Frost, Douglas Fairbanks, Jr., Shirley Temple Black, economist Milton Friedman, actress Mary Martin, Steve Silver, and business people such as Sam Armacost, Ben Biaggini, Gordon Getty, James Harvey, Ray Kassar (Atari), George Keller, Peter Magowan, Gary Shansby as well as Louise Davies, Wendy Nelder (President of the Board of Supervisors), Herb Caen (crashing the receiving line), George Lucas, the Bob Luries, etc.

We went through the receiving line and shook the hands of President and Mrs. Reagan as well as the Queen and the Prince. We were whisked through so quickly one had little time to say anything or take too long a look. My dinner partners were Senator Howard Baker and John Place.

Dinner was delicious. It was cooked at the St. Francis Hotel and transported five miles to the Museum. It was all piping hot and attractively served. The Museum made a perfect setting for this party. Mabel of Ah Sam's did a magnificent job of decorating the Museum with many white plants, lots of fern and green plants and colorful spring flowers on all the tables. Chef Nobert Brandt created the whole meal and since he's only 29 years old how can he top this! The menu consisted of lobster terrine with golden caviar and dill sauce, double consommee of pheasant with quenelles of goose liver (in the soup), loin of veal with morel mousse, truffled potatoes, baby carrots, asparagus tips wrapped in endive leaves, Kentucky limestone lettuce with goat cheese, and a special dessert called "Aurora Pacifica" which he concocted for this occasion. It had a marvelous lemon sauce, madeleine-type

cake, strawberries, whipped cream, etc. The wines were Trefethen Chardonnay (1980), a Jordan cabernet and a Piper Sonoma brut champagne. The Queen made a speech with a joke about the weather which brought a laugh. She must update her eye glasses as they look as though they were borrowed from Sam Johnson. Her diamond and pearl tiara and diamond necklace and enormous pendant earrings were mind boggling. Her dress was a lovely shade of champagne pinkish-yellow and suited her delicate complexion. Unfortunately its frilly sleeves ruined the effect. Nancy wore a smashing bright green Galanos dress. President Reagan also spoke and gave an unexciting welcome to the Queen and Prince.

After dinner there was entertainment by musicians from the San Francisco Symphony orchestra and singers from the Opera Pool, who inspite of their nervousness sang well. They sang both light and classical numbers. The program was short and made a pleasant ending to a wonderful evening. Marines barred the doors so the royal party could leave safely.

State dinners with royalty are great fun!

Who would have dreamt that the very next night Wally would be putting on Black Tie and I'd be getting into my Mary McFadden purple dress to have dinner with Queen Elizabeth and Prince Philip on thier yacht, the Britannia? We were terribly excited and kept asking how we were chosen to be among their 52 guests. (See guest list.) Russ, in the Levi's Lincoln, picked us up at seven and our adventure began. We drove to Pier 50 and there was the Britannia in all her glory...her dark blue hull rimmed in gold leaf sparkling under white lights and flags flying from all her masts. From the bow, the ship flew the Union Jack; from the foremast the red flag of the Lord High Admiral of the fleet; and from the mainmast she flew the Royal Standard, a red, gold and blue flag with seven lions and a harp. After going through a great deal of security we were cleared and were saluted by several marines as we approached the gang plank.

We walked up the red carpeted gang plank stairs and were greeted by some ship's officers who ushered us into the ship's salon and offered a choice of orange juice, sherry, or gin and tonic. This large room had chintz covered couches, antique furniture and many valuable mementos on the tables and walls. Guests came promptly (we were ordered) and we were introduced to the other arriving guests and placed in a planned semi circle in preparation for the Queen's arrival. Finally the Queen and Philip made their entrance and started circling the room and greeting each guest. The Queen's aquamarines and diamonds were dazzling. On her head was a different tiara from the previous evening. (She has three and this was her favorite.) Her blue lace dress was a bit on the frumpy side. Philip looked very handsome in his military dress uniform and wore his decorations. Wally told the Queen that our grandchildren had seen her that day and they were thrilled when she waved to them. She smiled and seemed pleased. Soon President and Mrs. Reagan arrived. It was their 31st wedding anniversary. Nancy looked smashing in a dark purple sparkly dress and President looked very trim and bouncy in his tuxedo. We all shook their hands.

After a 15 minute cocktail period (at 8:30) dinner was announced. It was the shortest cocktail hour in history! We sat at three highly polished mahogany tables placed u-shaped. The Queen, Prince, Reagans and Governor and wife sat at the bottom of the U. The rest of the guests on both sides.

We all stood at attention until they came in to the dining room. Fifty-six dark polished Hepplewhite chairs surrounded the three tables. Chippendale sideboards held treasures from their past trips as well as bowls of fruit, dessert dishes, etc. We ate off of small typical decorative English mats with each place set with Minton white china banded in 22-karat gold and bearing her royal monogram E II R under the crown of state. The Brierly glasses were all very small (purse size) and of course monogramed. Each place had a water glass, red, white, champagne, and port glass. There were mixed spring flowers with orchids all attractively arranged by one of their marines who also cleverly folded the napkins at each place. Each table had besides flowers, bowls of fruit and large gold trophies from the Lord Nelson Battle of Trafalgar days. During dinner the Marine 25-piece band played a variety of tunes ranging from "Semper Fidelis" to "Oklahoma" to the "Anniversary Waltz". My dinner partners were Sam Armacost President of Bank of America and an old friend, and the Queen's press secretary Michael Shea - Wally sat next to Katie Place and another British press secretary. Dinner was hastily served and ended by 9:30 in order that the room could be cleared for the 250 guests invited for a 10:00 reception. The menu was as follows: Halibut in cream sauce Veronique, Veal in a rich brown sauce, broccoli in mornay sauce, potatoes, and branched spinach. The printed menus at each place gave it fancier names! It was not great! Salad was asparagus and dessert was an ice cream bombe. Fruit was served next. There were fresh peaches but everyone realized there was no time to eat them so people settled for grapes. The Queen toasted the Reagans and then the President stood up and looking at Nancy said,

"I never promised you this type of anniversary celebration 31 years ago." It brought down the house. Coffee and liquers were served in the living room so that the many waiters could move out the furniture.

The next gang of guests arrived promptly at ten o'clock and were served drinks and hors d'oeuvres. (By then we were having such a great time we resented the intrusion which made the rooms terribly crowded and changed the whole tenor of the party!) It was many of the same people who had attended the previous night's festivities at DeYoung Museum. Everyone had on their very best. Included were Shirley Temple Black and Charlie, Mary Martin, Steve Silver, Charlotte Mailliard, Lita Viator, the Luries, Billy Graham, Jim Hart, Cyril Magnin, Jeanne and Don Kennedy, etc.

After 11PM the guests were asked to go on deck to watch the Beat Retreat ceremony performed on the pier besides the Britannia by the Royal Marines Band while the flag were being lowered. They were most colorful in their red and blue uniforms with their white safari helmets. The drummers were especially talented and at times played the trumpet as well. When the retreat was over the guests filed off the boat to their waiting limousines. It was 12:15 before we reached home. A memorable once-in-a-lifetime experience. Long live the Queen!



*The Master of the Household
is commanded by Her Majesty to invite
Mr and Mrs Haas*

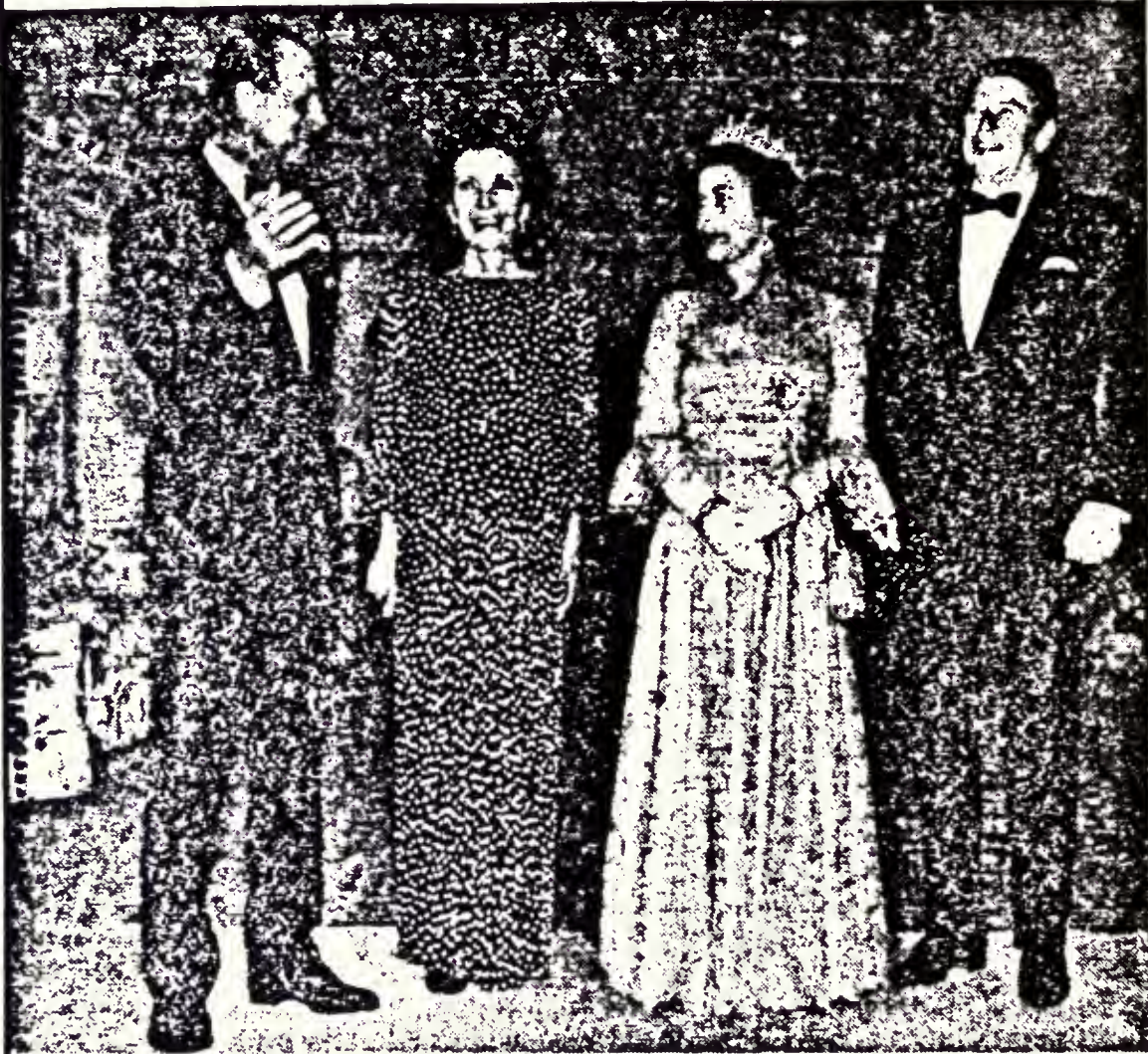
*to a Dinner to be given by
The Queen and The Duke of Edinburgh
in honour of
The President of the United States of America and Mrs. Reagan
on board H.M. Yacht Britannia at San Francisco
on Friday, 4th March, 1983, at 8.15 p.m.*

*R.S.V.P. (using enclosed card)
H.M. Consul General,
Equitable Building, Suite 900,
120 Montgomery Street,
San Francisco, California 94104-4390
Tel: (415) 981-3030*

Guests are asked to arrive between 7.45 and 7.55 p.m.

*Dress: Black Tie with
decorations*

Aboard the Yacht



AP Photo

A Pause Before Dinner

President and Mrs. Reagan were overnight guests of Queen Elizabeth and Prince Philip last night aboard the royal yacht Britannia berthed at Pier 50. Before entering the dining room to join 52 guests at dinner, the two couples paused to meet photographers for a

moment in a plush sitting room. The royal occasion also marked the Reagans' 31st wedding anniversary. The queen and Philip had spent the day in Sacramento where they visited the Assembly chamber and attended a luncheon in the state Capitol.

Who Had Dinner on The Britannia

Here are the guests at the dinner aboard the yacht Britannia last night.

Armacost, Mr. and Mrs. S. H., president, Bank of America

Baker, Senator and Mrs. Howard

Baker, Mr. and Mrs. James, the White House

Beeven, Mr. and Mrs. J. L., consul-general, British Consulate-General

Burt, Mr. Richard, State Department

Clark, Mr. and Mrs. W., the White House

Deaver, Mr. and Mrs. Michael, the White House

Deukmejian, Governor and Mrs. George

Feinstein, Dianne (and Mr. R. Blum), Mayor of City and County of San Francisco

Haas Jr., Mr. and Mrs. W. A., chairman, Levi Strauss International Corp.

Harvey, Mr. and Mrs. James, President, TransAmerica Corporation and president, San Francisco Chamber of Commerce

Keller, Mr. and Mrs. George, chairman of the board and chief executive officer, Standard Oil Co. of California

Louis, Mr. and Mrs. J. J., ambassador, United States Embassy, London

Meece, Mr. and Mrs. Edwin, the White House

Packard, Mr. and Mrs. David, chairman, Hewlett-Packard Co.

Place, Mr. and Mrs. John, chairman, Crocker National Corp.

Pym, Foreign Minister and Mrs. Francis

Regan, President and Mrs. Ronald

Regan, Secretary and Mrs. Donald, Department of the Treasury

Roosevelt, Selwa, chief of protocol, State Department, and Mr. Roosevelt,

Shultz, Secretary and Mrs. George, State Department

Smith, Attorney General and Mrs. William French, Department of Justice

Wallop, Senator Malcolm

Weinberger, Secretary and Mrs. Casper, Department of Defense



MENU

Suprême de Flétan Véronique

Médailon de Veau Zingara

Brocolis Mornay

Epinards en Branches

Pommes Marquise

Salade

Bombe Glacée au Cassis

VENDREDI, LE 4 MARS, 1983

SAN FRANCISCO

The Royal Menu

The menu of last night's dinner aboard the Britannia was made up of French dishes.

Dinner began with halibut and continued with veal, broccoli, spinach and potatoes, a salad and ice-cream mold.

The service was on white, gold-banded Minton china that carried

the royal cypher, such as appeared in the upper left corner of the menu.

Glassware for wine, water and champagne was Brierly crystal.

The tables, of gleaming mahogany, were decorated with bouquets of roses, carnations, orchids and delphiniums.

The guest list at last

Here is a list of those attending last night's state dinner at the M.H. de Young Museum:

President Reagan and Nancy Reagan
Queen Elizabeth II
Prince Phillip, Duke of Edinburgh
Francis Pym, secretary of state/foreign and commonwealth, and Valerie Pym
Sir Oliver Wright, British ambassador to the United States, and Lady Marjory Wright
The Duchess of Grafton, mistress of the robes
Lady Susan Hussey, lady-in-waiting
Sir Philip Moore
Robert Fellowes, assistant private secretary to the queen
Michael Shea, press secretary to the queen
Surgeon Capt. Norman Blacklock, medical officer to the queen
Sir Peter Ashmore, master of the household
Rear Adm. Paul Greening, flag officer, royal yacht
Air Vice-Marshal John Severne, captain of the queen's flight
Consul General and Mrs. John Baaven
Kurt Herbert Adler, general director emeritus, San Francisco Opera, and Nancy Adler
John David Alexander, American secretary, Rhodes Scholarship Trust, and Catherine Alexander
Walter H. Annenberg, former ambassador to Great Britain and to Nepal, and Leonore Annenberg
Samuel H. Armacost, president, Bank of America, and Mary Jane Armacost
Anne Armstrong, former ambassador to Great Britain, and Tobin Armstrong
Howard H. Baker Jr., U.S. senator from Tennessee and majority leader of the U.S. Senate, and Joy Baker
James A. Baker III, chief of staff and assistant to the president, and Susan Baker
Mr. and Mrs. Stephen D. Bechtel Jr., chairman, Bechtel Group Inc.
Richard Beeston, London Daily Telegraph

Professor Paul Berg, Stanford University Medical Center, Department of Biochemistry (Nobel Prize-Chemistry, 1980), and Mildred Berg
Benjamin F. Blaggini, chairman, Southern Pacific Co., and Anne Blaggini
Shirley Temple Black, former ambassador to Ghana and former chief of protocol, and Charles Alden Black
Roger Boas, chief administrative officer, City and County of San Francisco, and Nancy Boas
Richard Burt, assistant secretary of state for European affairs
Philip Caldwell, chairman, Ford Motor Co., and Betsy Caldwell
Dr. W. Glenn Campbell and Dr. Rita Ricardo Campbell, Hoover Institution, Stanford University
John W. Chancellor, NBC news commentator, and Barbara Chancellor
Sherman and Jean Chickering, San Francisco
Thomas W. Chinn, Chinese Cultural Society, and Daisy Chinn
William P. Clark, assistant to the president for National Security Affairs, and Joan Clark
Alister Cooke, journalist/author, and Jane Cooke
Amory J. and Phoebe Cooke, Woodside
Sheldon and Betty Cooper, San Francisco
Malcolm and Martha Cravens, San Francisco
Vincent and Elizabeth Cufflin, San Francisco
Mr. and Mrs. Rene Yvon d'Argence, director and chief curator, Asian Art Museum of San Francisco and the Avery Brundage Collection
Louise M. Davies, Woodside
Michael K. Deaver, deputy chief of staff and assistant to the president, and Carolyn Deaver
Gov. Deukmejian and Gloria Deukmejian
Joseph P. DiMaggio, former New York Yankees star
Douglas Fairbanks Jr., actor/producer/

night's state dinner for

writer, and Mary Lee Fairbanks
 Dianne Feinstein, mayor, City and County of
 San Francisco, and Richard Blum
 Mr. and Mrs. Alan C. Furth, president,
 Southern Pacific Co.
 R. Gwin and Ann Follis, San Francisco
 Charles Arleigh Foster Jr., Foundation for
 Teaching Economics, and Hannah Foster
 Professor Milton Friedman, Hoover
 Institution, Stanford University (Nobel
 Prize Winner-Economics, 1976), and Rose
 Friedman
 David Frost, TV personality/author/
 producer
 Mr. and Mrs. Russell Galloway Jr.,
 Sacramento
 John and Henrietta Gear, Sacramento
 Gordon Getty, director, Getty Oil, and Ann
 Getty
 Richard N. Goldman, San Francisco, former
 president, Jewish Community Federation,
 and Rhoda Goldman
 Charles L. and Margaret Gould,
 Hillsborough
 Ted Graber, interior designer
 The Rev. Billy Graham, evangelist, and Ruth
 Graham
 Walter A. Haas Jr., chairman, executive
 committee, Levi Strauss & Co., and Evelyn
 Haas
 Prentis Cobb Hale, chairman, executive
 committee, American Retail Federation,
 and Denise Hale
 Richard C. and Charlotte Ham, San
 Francisco
 Mrs. Homer Hargrave and Paul Maginol,
 Templeton
 Ralph Harris, White House correspondent for
 Reuters, and Ena Harris
 Jessica Hart, trustee, M.H. de Young
 Museum
 Professor James D. Hart, chairman, Pacific
 Region Marshall Scholarship Committee;
 director, Bancroft Library, University of
 California; and his daughter, Carol Field
 James R. Harvey, president, TransAmerica
 Corp., and Charlene Harvey
 Catherine Campbell Hearst, Beverly Hills

Randolph A. Hearst, chairman, Hearst Corp.,
 and Maria Hearst
 Alander and Marie Hogland, San Francisco
 Jaquelin H. Hume, president, AMPCO Foods,
 Inc., and Betty Hume
 George F. Jewett Jr., vice chairman,
 Potlatch Corp., and Lucille Jewett
 Steven P. Jobs, chairman, Apple Computer
 Edward Kerkar and Natalia Makarova,
 ballerina
 Raymond Kassar, president, Atari
 George M. Keller, chairman, Standard Oil
 Co. of California, and Adelaide Keller
 Dr. Donald Kennedy, president, Stanford
 University, and Jeanne Kennedy
 Robert Kerr, Santa Rosa
 Leonard Kingsley, chairman, San Francisco
 Fine Arts Museums, and Sue Kingsley
 Gorham and Diana Knowles, San Francisco
 Ted Koppel, ABC Nightline anchorman, and
 Grace Anne Koppel
 Woodward Kingman, executive vice
 president, Crocker National Bank
 Laurence William Lane Jr., publisher, Lane
 Publishing Co. (former ambassador), and
 Donna Jean Lane
 Edison Lewis, San Francisco
 The Rev. John Joseph LoSchlavo,
 president, University of San Francisco
 John J. Louis Jr., U.S. ambassador to the
 United Kingdom of Great Britain and North
 Ireland, and Josephine Louis
 George Lucas, producer/director, and
 Marcia Lucas
 Henry Lucas Jr., chairman, New Coalition for
 Economic and Social Change, and Cerealia
 Lucas
 Robert A. Lurie, owner, San Francisco
 Giants, and Connie Lurie
 Milton Marks, state senator, R-San
 Francisco, and Caroline Marks
 Richard Madden, chairman, Potlatch Corp.,
 and Joan Madden
 Cyril Magnin, chief of protocol emeritus, City
 and County of San Francisco
 Peter A. Magowan, chairman, Safeway
 Stores, Inc., and Jill Magowan
 Cornell C. Maier, chairman, Kaiser Aluminum

Queen Elizabeth II

and Chemical Corp.
 Charlotte Malliard, deputy chief of protocol,
 City and County of San Francisco
 Francis A. and Nini Martin Jr., Hillsborough
 Mary Martin, actress, and her grandson
 Preston Hagman
 Willie Mays, baseball star, and Mae Mays
 Peter and Alletta McBean, Hillsborough
 John McCone, former director, Central
 Intelligence Agency, and Thelma McCone
 Terence A. McEwen, general director, San
 Francisco Opera
 Trudy McDonald, Fremont, Republican
 national committeewoman for California
 Peter McKay, The Daily Mail
 James and Anne McWilliams, San Francisco
 Edwin Meese III, counselor to the president,
 and Ursula Meese
 Richard K. Miller, president, San Francisco
 Opera, and Ann Miller
 Joe Montana, San Francisco Forty-Niners,
 and Cass Montana
 Mr. and Mrs. Joseph A. Moore Jr., Moore
 Dry Dock Co.
 Gloria Morgan, wife of baseball star, Joe
 Morgan
 Robert W. Naylor, state assemblyman, R-
 Menlo Park, and Kay Naylor
 Wendy Nelder, president, Board of
 Supervisors of San Francisco
 Enid Nemy, society editor, New York Times,
 and S. Ralph Cohen
 John Osman, British Broadcasting Corp.
 David Packard, chairman, Hewlett-Packard
 Co., and Lucille Packard
 Sir Yue-Kong Pao, World-Wide Shipping
 Group, Hong Kong
 John Place, chairman, Crocker National
 Corp., and Catherine Place
 David Pleydell-Bouverie, Glen Ellen, cousin
 of HM Queen Elizabeth II
 The Most Rev. John R. Quinn, archbishop of
 San Francisco
 Donald Regan, secretary of the treasury,
 and Ann Regan
 Carl E. Reichardt, president, Wells Fargo
 Bank, and Patricia Reichardt
 Dr. William Y. Rist, president, American

Medical Association, and Constance Rist
 Justice and Mrs. Frank K. Richardson,
 associate justice, Supreme Court of
 California
 Dr. Paul F. Romberg, president, San
 Francisco State University, and Rose
 Romberg
 Selwa Roosevelt, chief of protocol, and
 Archibald B. Roosevelt Jr.
 Charles M. Schultz, cartoonist, and Jean
 Schultz
 Thomas and Lorraine Schumacher, Foster
 City
 William A. Seavey, president, English
 Speaking Union, San Francisco Branch
 John T. and Kathy Seigle, Foster City
 J. Gary and Barbara Shansby, chief
 executive officer, Shaklee Corp.
 George Shultz, secretary of state, and
 Helena Shultz
 Steve Silver, producer, Beach Blanket
 Babylon
 Mrs. William L. Stewart III and John C.
 Peters, Corte Madera
 John Suchet, Independent Television News
 Walter H. and Dagmar Sullivan Jr., San
 Francisco
 Edwin W. Thomas Jr., regional
 administrator, General Services
 Administration, and Gretchen Thomas
 Henry and Madelyne Trione, Santa Rosa
 Bill Walsh, coach, San Francisco Forty-
 Niners, and Geri Walsh
 Dr. Dean A. Watkins, chairman, Watkins-
 Johnson Co., Inc., and Bessie Watkins
 Caspar Weinberger, secretary of defense,
 and Jane Weinberger
 Ian McKibbin White, director, M. H. de
 Young Memorial Museum, and Florence
 White
 Brayton Wilbur Jr., president, San Francisco
 Symphony, Judith Wilbur, president,
 Asian Art Museum
 Lionel J. Wilson, mayor, City of Oakland, and
 Dorothy Wilson
 Pete Wilson, U.S. senator from California
 Ed Zschau, U.S. representative, R-Los Altos,
 and Jo Zschau

UNITED NATIONS 50TH ANNIVERSARY

June 26, 1995

Fifty years ago to the day, I attended the United Nations signing of their charter at the Opera House. And today, I was lucky enough to return and celebrate the anniversary of that signing. At the 1945 meeting I was so starry-eyed that upon arriving home, I wrote a detailed description of the events. And once again -- pen in hand -- I'm writing about today's events.

The site may be the same, but the cast has certainly changed. In place of Truman we have Clinton and none of the speakers were repeats. President Roosevelt's "baby" lives on with successes and failures. Back in 1945 even though the world was still at war in Japan and the European war was over, the challenges were strong to establish an international organization to prevent war, preserve security, and maintain human rights.

So fifty years later ... Marjorie Stern and I set out at 8:15 a.m. for the Opera House. Most of the streets leading to and around the Opera House were off limits and the police were out in full force to control and prevent access. We finally arrived by going the long way around to find my War Memorial parking stall. After a long period of standing in line to go through the security check, we made our way into the crowded lobby of the Opera House. Rolls, juice and coffee were served and excitement was high. One felt as though they were at an 8:00 a.m. cocktail party. Everyone acted happy to see their friends and there was an electric feeling of excitement.

Our seats were in Box P which we shared with Anne and Sam Guinn of the Pacific Telephone Company. We had about a half-hour wait until the 10:00 a.m. festivities began. In the next box was Secretary of State Warren Christopher, and in the box next to him was President Clinton sitting between Ann Getty and Walter Shorenstein. In the box next to them were Secretary General Boutros Boutros Ghali and his wife. We were definitely in the high rent district!

David Brinkley of ABC News, was Master of Ceremonies and did a professional job. There was lots of fanfare and colors by the U.S. Army and their trumpeters, as well as the joint services color guard, who all made the ceremony most colorful. The U.N. Permanent Representatives, many in native costumes, marched in to their seats accompanied by the music of the Orchestra of the Opera De Lyon. This took quite some time as they were a large group.

Desmond Tutu, Nobel Prize winner and Bishop from South Africa, gave the blessing and it was beautifully delivered. He was followed by Amara Essy, Ivory Coast President of the U.N. General Assembly. His message of welcome was short but forceful.

Boutros Boutros Ghali, U.N. Secretary General was next to speak. He listed some of the United Nation's achievements such as eradicating diseases, like small pox, countering famine and housing 30 million refugees, halving child mortality, teaching millions to read and write, and putting human rights on the world agenda. Not mentioned were the United Nation's inability to prevent wars between or within member states, such as Somalia or Bosnia.

Following the Secretary General was Madeleine Korbelt Albright, permanent U.S. Representative to the U.N. She spoke well and was enthusiastically applauded. Many thought her speech was the most meaningful. Maya Angelou, who read a beautiful poem she composed for the occasion, was also well received.

There were some excellent singers who performed a Leonard Bernstein composition and this was followed by speeches by Warren Christopher and President Clinton. (At one point Mr. Christopher's speech was missing from his box. After much scrambling, it was found with other papers on the floor of the box.)

President Clinton's speech was well received and ~~he~~ he did not raise any issues outside of the United Nation's 50th Anniversary. He decried the "forces of negativism" that would weaken U.S. support for the world body. He stated that the U.N. is a reflection of the world it represents and it will remain far from perfect. "It will not be able to solve all problems. Turning our backs on the United Nations is no solution." The audience responded to his speech by applauding enthusiastically at various times.

Fifty years have made many improvements in lighting, staging, and use of video screens of the program. San Francisco can be proud of producing a first class, two-hour presentation abounding in color, warmth and sophistication.

It was a rewarding celebration from start to finish and we were both happy we were able to attend.

April 27, 1945

Dear

What a lucky gal am I! I attended the opening session of the United Nations Conference! I don't know when I've been so thrilled!

How did I get to go? Well, Mom had her daughter and daughter-in-laws pull straws as there was only one seat besides hers. But let me start from the beginning.

The meeting was called for 4:30 p.m., on Wednesday the 25th. We arrived at 3:30 so as not to miss a trick. Everyone else had the same idea and the place was jammed in spite of a sudden shower. Everywhere you looked there were photographers with Graphlexes, Rolaflexes, Leicas Movie cameras, etc. I joined right in and whipped out a camer and began snapping (I only hope a few came out). There was a wonderful spirit throughout the crowd. No one tried to hide their excitement -- even hard-boiled newsmen and much feted delegates. As they came from their cars to the door, by-standers shouted "who are you?," and the delegates in a good natured manner would answer, "Russia," "Brazil," etc. There were so many celebrities present that even the most important were curious about those around him. The "M.P.s" wearing shining white helmets, white gloves and white spats (I'm sure the Army calls them something different), gawked as much as the people they were supposed to keep in order. But the crowd, realizing the occasion, were orderly and so no one had to exert authority. I keep emphasizing the newsmen -- there were about 1,800 present. Everyone from Peter Stackpole, representing Life Magazine (I met him and was pleased to see he had a Rolaflex -- just like my newly acquired camera), to column writers Hedda Hopper, Walter Winchell, William Shirer, etc., to Charles Boyer and newsmen from every paper in the world. They filled the whole dress circle and upper balcony.

Who did we meet? Why Anna Boettiger's daughter who is prettier than her mother, but looks like the female side of the Roosevelt family. Mr. Boncour (head of the French delegation) and Mom spoke together in French. All I could think of saying was "Bon Jour" in my best high school French.

But ask me how we saw? Everyone who was important. Dean gildersleeve (American delegate) brushed by and smiled at us. Anthony Eden waltzed right by us three seats away. He's as handsome as reported. Molotov stormed down the aisle guarded by five husky bodyguards with sub-machine guns peeking out of their overcoats. (The stories circulating about the Russian delegation are marvelous. It's said that they have guards with guns standing outside their doors at the St. Francis. And that they bring their own lunches in paper bag as they don't like our food.) I got a close look at Lord and Lady Halifax, Joseph Grew, Sol Bloom and his daughter Vera, and Senator Connelly with much white hair flowing from under a Texas sombrero. But besides the big names, color was supplied by the Chinese, Mexicans, Indians, Egyptians and of course the Saudi Arabians. The latter came in full costume which looked like Brooks Costume Company's best. (The Arabs, who are staying at the Mark, have had all the beds removed from their rooms and are sleeping on carpets. Sorry, but I don't know if they are American or Arabian rugs.) The Red Cross supplied workers as ushers and they did a nice job. The only weak note in the proceeding was the Municipal Band who played "Lover Come Back to Me!"

The stage looked breathtakingly beautiful. A blue backdrop flanked by four simple gold pillows (the four freedoms) plus a half circle of all the flags of all the delegates present. When the meeting began, a color guard of 16 Waves, marines, Wacs, Sailors and Soldiers marched in and stood at attention. Seated on the stage was Stettinius, Governor Warren, Mayor Lapham and Alger Hiss (permanent secretary to the conference). Mr Stettinus had everyone mark a minute of silence. And then there were speeches by the four mentioned above, plus President Truman's talk piped from Washington. The President's rather trite and academic speech was politely received while Mayor Lapham's and Stettinus' were enthusiastically applauded. As this was the opening meeting, only broad generalizations were voiced. In future meetings homburgs will be left at home, sleeves rolled up and the real work begun. It was all over by 5:15 p.m. and people took their time leaving, hoping to see more delegates and celebrities.

It was certainly a wonderful afternoon for all of San Francisco. I only hope now, that Wally will get a chance to attend a session too.

Background on the Evelyn and Walter Haas, Jr. Fund

Early History

The Evelyn and Walter Haas, Jr. Fund was incorporated on March 30, 1953. The articles of incorporation were signed by the three original Trustees of the foundation: Walter A. Haas, Jr., President; Evelyn D. Haas, Vice President; and Peter E. Haas, Treasurer. On April 14, 1953, the foundation's by-laws were adopted. The foundation's early grants were made to local charities that typically represented or provided direct services to disadvantaged communities, to small arts organizations, and to educational and cultural institutions of personal interest to the Trustees. Grants generally ranged from \$15 to \$1,000. Meetings were held at the office of Levi Strauss & Company, then located at 98 Battery Street.

Foundation records include board meeting minutes dating back to January 15, 1960. The Trustees generally met on a monthly basis, except in the summer. Between \$1,000-\$2,000 typically was granted at each meeting, although more sizeable grants were occasionally made to such major institutions as the Jewish Welfare Federation (\$7,500), the San Francisco Museum of Modern Art (\$4,500), and the United Way, then called the United Bay Area Crusade, (\$2,800). Throughout the Fund's early period, Evelyn and Walter Haas slowly built up the endowment with periodic donations of stock.

The 1970's

The 1970's was a period of development and growth for the foundation, both organizationally and programmatically. In 1972, Evelyn and Walter's three children, Robert D. Haas, Elizabeth J. Haas, and Walter J. Haas joined the board. In becoming an associate member of the Council on Foundations in 1977, the Fund recognized its role as a member of a wider grantmaking community. That same year, attorneys Willard Ellis and Harold Levy became Secretary and Assistant Secretary of the Fund. In May of 1977, Walter J. Haas became the Fund's first Executive Director. In early 1978, the board agreed to expand its membership to three non-family members, and later in the year brought on Franklin (Dyke) Brown, Lewis H. Butler, and Cecil F. Poole.

Programmatically, the foundation began to sharpen and define its grantmaking. The "Presidential Revolving Fund" was established to give the President authority both to renew "traditional annual gifts" as well as award small grants which were not of a "large or complicated nature." In addition, a \$5,000 per annum Executive Director's Discretionary Fund was created to accommodate grants of up to \$500. The Trustees began to make more substantial grants, typically in the \$1,000-\$10,000 range. In the mid-1970's, large gifts to key organizations included \$25,000 (over five years) to the San Francisco Museum of Modern Art and \$175,000 to the Jewish Welfare Federation. In 1978, a \$150,000 gift was made to On Lok Corporation, a community-based agency serving the elderly in San Francisco's Chinatown.

Whereas in the past, grants were made almost exclusively for general support, grantmaking was now becoming more project oriented. Under Walter J. Haas' leadership, the board began to define specific funding areas. His father, Walter A. Haas, Jr., was particularly interested in assisting disadvantaged inner city communities and the people who lived within them. He expressed a special concern for the problems faced by San Francisco's Hispanic-Americans. In addition, his interest in corporate social responsibility produced two major grants in 1978 of \$250,000 each (over five years) to the University of California at Berkeley and Stanford University for the development of programs in business ethics and corporate social responsibility. Mrs. Haas' profound regard for and interest in the arts, music, hospitals, and education led to funding in those areas. Other emerging concerns were in the elderly and in equal opportunity.

A guiding principle behind the foundation's grantmaking was that rather than provide ongoing organizational support, the Fund would seek to maximize its grantmaking leverage whenever possible by providing seed funds for new projects. In 1978, the Fund published its first annual report.

The 1980's

During this decade, the foundation built upon the groundwork laid in the late 1970's to mature as a philanthropic organization that embodied the values of the Haas family. Board composition shifted and settled: James Gaither replaced Lewis Butler as a Trustee in 1981, and in 1983, the board was reduced to three members, Walter A. Haas, Jr., Evelyn D. Haas, and Walter J. Haas. The previous five Trustees became members of a newly created Advisory Trustee board. The foundation's first Conflict of Interest policy was adopted.

The minutes from the early 1980's reflect much attention to refining the foundation's internal organization, and to defining and concentrating its funding areas. The foundation continued its longstanding interest in corporate social responsibility, in fine arts and cultural programs, in justice and equal opportunity, and in community and economic development, especially for Hispanic Americans. Other areas in which the Trustees were interested included youth, performing arts, children's services, and the newly emerging hospice movement.

As the quantity and size of the Fund's grants grew, now typically in the \$10,000-\$25,000 range, the foundation experimented with various internal configurations that would best reflect its grantmaking. A concerted effort was made to separate grants that reflected the Trustees' traditional interests, often with organizations and institutions with which they had a personal involvement, from the community grantmaking of the foundation. A distinction was made between "ongoing grants" with community-based groups that served the San Francisco Bay Area, "traditional grants" which reflected the cultural and educational interests of the founders, and "innovative and unrestricted grants" reserved for activities of special interest. Working papers on issues of interest to the Trustees were prepared under Jim Marshall, Executive Director of the Fund from 1980-1983, to help refine the foundation's program interests. The President's Discretionary Fund became the vehicle for annual contributions, and the Executive Director's Discretionary Fund was increased to \$25,000 annually for grants of up to \$5,000 each.

A number of Executive Directors served the foundation, beginning with Peter Almond in 1979, Jim Marshall in 1980, Moira Caron in 1983, Ira Hirschfield in 1985, and Melissa Bannett in 1988. As discussed below, Ira Hirschfield returned in 1992.

In the mid-1980's, the foundation further sharpened its program focus by translating some of its longstanding concerns into guidelines which addressed the social problems of the day. A continuing interest in the urban poor expanded into the areas of hunger and homelessness. A general concern for the elderly was directed towards programs to promote independent living for older adults. The Fund also invested in Latino community development projects in San Francisco's Mission District, and maintained the founders' traditional interests in the arts, education, and corporate social responsibility. Grants in these latter three categories were generally initiated by the Trustees.

The 1990's

In 1990, the Fund became a beneficiary of a substantial bequest from the estate of Walter A. Haas, Jr.'s mother, Elise Haas. Between October 1991 and October 1992, the Fund received \$120 million from this bequest. Thanks both to this extraordinary gift and to the enormous growth and success of Levi Strauss & Co., the Fund's assets at midyear 1995 totaled more than \$250 million. As a result, the foundation has increased its giving program significantly. In preparation for the transition to a larger foundation, Elizabeth Haas Eisenhardt and Robert D. Haas rejoined the Board of Trustees, and Ira S. Hirschfield both assumed executive leadership of the Fund and became a member of its board. In May 1993, the Fund released new program guidelines which reflect the direction of future grantmaking. Program areas include: strengthening children, youth, families and the elderly; strengthening neighborhoods and communities, reducing hunger and homelessness, encouraging volunteer service and philanthropy, and trustee initiated grants. The attached guidelines elaborate the Fund's objectives for each of these program areas.

The middle of the decade also marked the Fund's saddest moment. Founder Walter A. Haas, Jr. died on September 20, 1995, after a long battle with cancer. Walter was active in the Fund's management to the end. As his legacy, he took care to articulate a vision of the Fund's core values, while also permitting the Fund to be a philanthropic vehicle that could adapt to changing needs and opportunities. Several years before his death, he and Evie wrote a letter to their children regarding their long term wishes for the Fund.

In a reorganization of the board, co-Founder Evelyn D. Haas and her son Walter J. Haas became the Fund's co-chairpersons in early 1996.

In April 1996, the board voted to accept Levi Strauss & Co.'s offer to repurchase all 600,000 shares of LS&CO. stock, at a price well above the then-current valuation of the stock. The appreciation of the LS&CO. stock over the years was truly dramatic: from \$15,000 at the time of Evelyn and Walter Haas's acquisition in the late 1950s, to \$1.5 million when they donated the shares to the Fund at the end of the 1970s, to \$159 million when the sale took place on April 22, 1996.

As of midyear 1996, the Fund's assets stood at over \$360 million, and the grantmaking budget had risen from \$9.7 million in 1994 to \$14 million in 1996.



A good neighbor is a great blessing. Being a neighbor means

Evelyn

ered deeply about the community, in the broadest sense of the

and

praise the efforts of talented people with integrity, professionalism

Walter

et How do we ensure that our founders' values will continue

Haas, Jr.

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Fund

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1995 ANNUAL REPORT



The Evelyn and Walter Haas Jr. Fund Co-Founder Evelyn D. Haas with her three children, Elizabeth H. Eisenhardt, Walter J. Haas, and Robert D. Haas.

WALTER A. HAAS, JR.

Walter A. Haas, Jr. and his wife, Evelyn Danzig Haas, began this family foundation in 1953. The eldest child of Walter A. Haas, Sr. and Elise Stern Haas, Walter, Jr. did his undergraduate studies at the University of California at Berkeley, and earned a master's degree from the Harvard Business School. He joined Levi Strauss & Co. in 1939 and followed his father as president from 1958 to 1970. He was chairman of the board from 1970 to 1981 and was named honorary chairman in 1985.

Under Walter's direction, Levi Strauss & Co. built on its reputation as a model corporate citizen, and he was a national leader in promoting corporate social responsibility. He served on the boards of United Airlines, Bank of America, and Pacific Telephone. He was also a trustee of the Ford Foundation, a director of the National Park Foundation, a member of the Trilateral Commission, the National Commission on Public Service, and the Presidio Council. Walter was also a loyal alumnus of the University of California at Berkeley, an avid sportsman, and a community volunteer and leader.

He was the owner of the Oakland Athletics baseball team from 1980 to 1995. The team won three consecutive American League pennants from 1988-1990, including the 1989 World Championship.

Walter A. Haas, Jr. died on September 20, 1995.

"A good neighbor is a great blessing."

H E S I O D

WHAT DOES IT MEAN TO BE A NEIGHBOR?

Today, being a neighbor means far more than exchanging cordial greetings and respecting each other's property. It means sharing responsibility for what takes place in the neighborhood – from raising our children to caring about the frail elders in our community.

It means redefining the geography of the neighborhood, in ever-widening, interconnected circles of community.

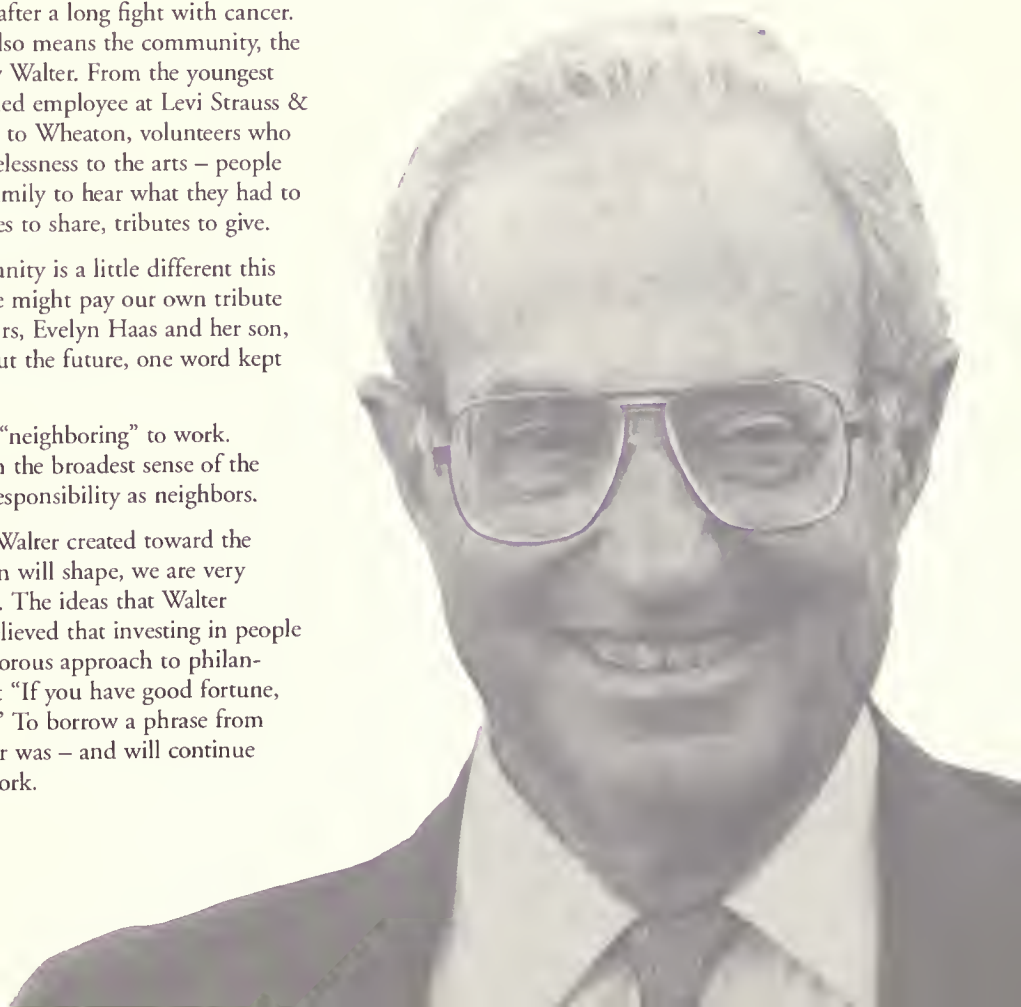
Few people had a keener understanding of what being a neighbor meant than Walter Haas, Jr.

We lost Walter in September of last year, after a long fight with cancer. "We" means the Fund, of course, but it also means the community, the many people whose lives were touched by Walter. From the youngest Oakland Athletics' fan to the most seasoned employee at Levi Strauss & Co., students on campuses from Berkeley to Wheaton, volunteers who invest their time in everything from homelessness to the arts – people called and wrote. They wanted Walter's family to hear what they had to say – they had stories to tell, reminiscences to share, tributes to give.

Understandably, our report to the community is a little different this year. As we talked together about how we might pay our own tribute to Walter, about how the Fund's Co-Chairs, Evelyn Haas and her son, Wally, might communicate with you about the future, one word kept coming up again and again.

Walter was a man who put the notion of "neighboring" to work. He cared deeply about the community, in the broadest sense of the word. He believed that all of us share a responsibility as neighbors.

As we move from the legacy Evelyn and Walter created toward the future that Evelyn and the next generation will shape, we are very proud of how the past informs the future. The ideas that Walter embodied will serve as our bridge. He believed that investing in people will always pay off, that a thoughtful, rigorous approach to philanthropy will yield the best results, and that "If you have good fortune, it should be shared with your neighbors." To borrow a phrase from Hesiod, Walter's sense of being a neighbor was – and will continue to be – the blessing that influences our work.



"...Making our community the best possible place..."

Several months have passed since I lost my partner of 55 wonderful years, and the co-founder of this Fund. Throughout our life together, we took tremendous pleasure in the work of the Fund. It was a tangible way for us to work as a family, to contribute, in our own fashion, to this marvelous Bay Area we call home.

We are, of course, ever-conscious of the blessings associated with living in the Bay Area. We are home to some of the finest cultural institutions in the world – colleges and universities, museums, libraries, and performing arts groups.

The Fund has been privileged to play a part in supporting these institutions, and we take great pride in what they contribute to our community. On a personal note, since I've loved the visual

arts all my life, it was so exciting to see the entire Bay Area – and beyond – celebrate the opening of the new San Francisco Museum of Modern Art building last year.

As I think about the interests Walter and I shared, I am reminded of individual community projects that were close to our hearts. I think about remarkable people we have met who work tirelessly to take care of and improve their neighborhoods. I remember how we celebrated when an organization we believed in got the job done, and had results to share, often better than anything we'd thought imaginable.

There are no real boundaries to what can be done by caring people who have good ideas. Last year, the Fund invested in more than 240 nonprofit organizations. Many of them operate on very modest budgets, but succeed in spite of many obstacles through the hard work, intelligence, compassion, and energy of the people who lead them. For all of us as Trustees, seeing how much can be accomplished by talented people, supported with the appropriate resources, is a source of deep satisfaction and joy.

I think about wonderful organizations, like the East Bay Asian Local Development Corporation in Oakland, building partnerships to develop housing, retail, commercial and child care space. Each one of their projects directly addresses two of the Fund's chief interests – neighborhoods and families. Across the Bay, in the Tenderloin, I am excited about the work of groups like the Bay Area Women's and Children's Center (BAWCC), with people dedicated to improving the quality of life in this neighborhood. Thanks to the

work of BAWCC and the support of San Francisco voters, construction will soon begin on the Tenderloin's first public school. It is designed to be a hub for family and community life.

Projects like these keep me inspired by what creative, energetic people can accomplish – and remind me what an honor it is contribute to the work they do.

After Walter's death, I was so moved by the number of personal notes I received. All of them were different, because Walter was involved with so many people in so many ways. But there were similarities. Consistently, these kind correspondents would mention Walter's smile. The Fund was often an inspiration for that smile, because Walter believed passionately in making our community the best possible place to live, work, and raise families.

We are looking ahead to the future, ever dedicated to finding ways the Fund can make a unique contribution to this very special place in which we live. I am delighted to have my son, Wally, as co-chair. And, I am both pleased and excited about the larger roles all our children – Bob, Wally, and Betsy – are assuming. In every project we review, in every issue we consider, we are honoring Walter. He was boundless in what he cared about and the challenges he took on. All of us together – our co-Trustees, our talented president, Ira Hirschfeld, our wonderful staff – will continue our efforts to earn Walter's smile.

Evelyn D. Hall



...Making a Difference”

“But will we be making a difference in people’s lives?” That’s the question my father always had the insight to ask.

Today, as we look back on the Fund’s 42nd year, and we look ahead to the promise of possible new directions, we want to keep that question firmly in mind.

We live in constantly changing times that require all of us to be resourceful, creative, and collaborative. There are tough times ahead. The traditional safety net support of the government is shrinking. Our community institutions are asked to do more with less. Young families struggle with issues as basic as food, housing, and child care. Elders find their options for leading a safe, healthy, and secure life diminishing every day. The needs confront all of us, neighbors together in the largest sense.

Though we’ve lost my father, I think I have a sense of how he felt about those needs. A certain set of values guided him – integrity, honesty, compassion, fairness. More than anything else, he cared about people. Fortunately, through the vision and leadership of our Fund’s president, Ira Hirschfield, and his thoughtful and capable staff, we see Dad’s spirit and values in the Fund’s work.

Meanwhile, the future is already upon us. We take very seriously the responsibilities of Fund leadership as we begin interpreting the legacy our parents established. We look forward to doing so in both traditional and non-traditional ways. We look forward to studying carefully the needs in our

community, determining the best role for the Fund, experimenting with new ideas, and continuing to invest in organizations and people of great promise.

In everything we do, it’s a great privilege to work with my brother and sister as co-Trustees. One of the pleasures the Fund affords our family is the opportunity to collaborate on work we care about.

In fact, we all take pleasure in knowing we live in an extended community of people who find time in their busy lives to be good neighbors. Encouraging volunteerism, a cause near to my father’s heart, continues to be an interest for the Fund. It’s a personal priority for my brother, my sister, and me because we continue to be inspired by the best example of all – our mother.

We have a wonderful legacy. Through his life and through this Fund, our father touched so many people’s lives. We’re eager for the future, eager to take the Fund in directions that will honor his life and his values. Whatever we do, we’ll hear my father’s voice, asking us to look for ways to contribute that will truly make a difference in people’s lives.

Wally Haas



P R E S I D E N T ' S M E S S A G E

A Growing and Learning Institution

When Evelyn and Walter Haas, Jr. established their family fund 42 years ago, they had the vision to create a philanthropic vehicle that could adapt to changing needs and opportunities.

Those of us who have had the privilege to work for the Fund over the past several years have good reason to applaud their vision.

Today, a number of events have come together to provide the Fund's leadership with an opportunity to take stock of how we can continue contributing in the most meaningful way to the neighborhoods and communities we call home.

Those of us who knew and loved Walter now must move beyond grief into a serious exploration of how best to honor what was important to him.

To do that, we begin a process of examining our programs, our practices, our areas of concentration. Walter's legacy gives us the courage and the inspiration to change, to move beyond the past, to continue our efforts to identify where we can make the best, most strategic contributions to our community.

We begin a new era with two new co-chairs of the Fund, and we launch a process of interpreting the legacy that Walter and Evelyn Haas, Jr. established. We are privileged to have Evie's continued counsel and wisdom, as the next generation also takes on greater responsibilities.

It is a tribute to Evie and to Walter that they had planned ahead so clearly and carefully. Their commitment to entrusting leadership to the next generation is a model of how to keep a family fund a living organization that is ever-connected to the community's needs. Evie gives her children permission to find their place in the future of the Fund.

We also begin a new era of scale by virtue of the Fund's growth during the last year. We will end 1996 with assets in excess of \$350 million, up from \$230 million at the end of 1994. That will enable us to make 1996 grants of \$14 million, in contrast to the \$9 million in grants we made in 1994. And with that increased capacity comes a heightened responsibility to ask ourselves some important questions:

- How do we ensure that our founders' values will continue to guide us in ways that are fresh and meaningful in today's environment?
- How do we maximize the role the Fund can play in the community today – and in the future?
- How do we achieve the highest common denominator between trustees' interests and community needs?

The business of private philanthropy has never been more pressing. The issues that surround us are daunting in their scope and complexity. But I believe Walter's example teaches us that it is possible to engage in very serious work in a joyful way. Walter took pleasure in tackling tough problems, in encouraging what he called "unsung heroes," and

collaborating with his family
building a unique legacy. It is
joy to follow that lead in
abundance and spirit.

We are engaged in a challenging
process of growing and learning,
of taking stock. We remain guid-
ed by the straightforward values
that the founders of the Fund
established for us. Whatever we
do, it must make a difference.
Whatever we do, we must face
up to underlying problems,
understand them, and focus our
energies on achievable solutions.
Whatever we do, we must work
in ways that recognize and
encourage the efforts of talented
people with intelligence, imagi-
nation, integrity, perseverance,
and generous hearts.

Ira Hirschfeld

We should all sing life so well.

Working for this man was a tremendous honor and privilege. When I
think about Walter in the workplace, I am struck by the rare combination
of characteristics that he possessed: strong values, which he lived by;
vision, imagination and guts; a belief and insistence upon achieving
excellence; and foremost, Walter had an absolute love of, commitment
to, and belief in people. He knew how to inspire and motivate.... This is
a man who never forgot, not even for a day, how blessed he was, and
how difficult life is for so many. Whether he was serving meals for the
homeless, selling Christmas trees as a fund-raiser, starting a boys club
in Hunter's Point, working on community development in the Mission or
encouraging others to pitch in and help, Walter's heart was the motiva-
tion for everything he did.... Dear Walter, I will try to remember your
most special lesson. You sang life. We should all sing life so well. And it
gives me some small comfort to know that you are now in a place
where speeches and meetings are shorter, where the trout are huge
and plentiful, and where the teams you love win big time every day.

EXCERPT FROM IRA HIRSCHFIELD'S REMARKS ON
SUNDAY, SEPTEMBER 24, 1995
AT FUNERAL SERVICES FOR WALTER A. HAAS, JR.

Close to Walter's Heart

Since its beginning, the Haas, Jr. Fund has made more than \$50 million in grants, ranging from critical investments in community-based groups to significant gifts to major cultural institutions. Although the Fund's areas of concentration have evolved – and will continue to evolve – over time, the core values have remained constant. And, while the Fund's support is expressed in many different kinds of organizations, for this year's report we wanted to highlight five examples that were particularly close to Walter's heart.

OLD BLUE & NEW GENERATIONS:

UC-Berkeley It is one of the country's great educational institutions – a public university that offers unparalleled excellence in research, teaching, graduate programs – and athletics. Walter, an “old Blue” himself, had a lifelong affection for the University of California at Berkeley, and all it contributed to excellence in education. His own contribution reflected some of his greatest loves, for he was a business leader who believed in grappling with ethical challenges, a thoughtful philanthropist, and a sports booster. He helped raise, and donate, the funds to build a new business school campus named for his father. For 17 years, the Fund has sponsored a program to reward MBA students who demonstrated reasoned ways of confronting problems of business ethics. His passion for the University was also matched by his enthusiasm for the role that sports and athletic competition can play in the development of young people. From his own experience on Cal's tennis team as an undergraduate, Walter appreciated how participation in sports builds character and leads to lasting friendships. In December 1994, the Fund pledged \$10 million to renovate and expand the athletic and activity facility at Cal. The University has honored him by naming the facility the Walter A. Haas, Jr. Pavilion.



WARMING THE WINTER OF LIFE:

On Lok How to help the frailest and most elderly of our neighbors stay independent as long as possible? In 1971, On Lok Senior Health Services Program was launched as a community-based long-term care effort for people living in the Chinatown-North Beach neighborhood. On Lok began as a small day health center that provided a practical alternative to prematurely placing people in nursing homes. Today, with its housing, extensive day hospital programs, and comprehensive health and social care services, On Lok has become a national model for the compassionate, creative, cost-effective provision of services to frail elders. The On Lok approach has been replicated in 28 states. The Haas, Jr. Fund had the privilege to be involved with On Lok in its early stages, and over the years, has made grants exceeding \$800,000.



THE POWER OF ONE-TO-ONE:
Season of Sharing Here is the simplest of ideas: Individual gifts, of whatever size, can take on enormous power. In 1986, Walter began working with the *San Francisco Chronicle* to establish the Season of Sharing Fund. It was built on a very straightforward

idea – invite individuals from throughout the community to make gifts of any size, with the understanding that every penny raised would go directly to help those greatly in need in the community. Season of Sharing stories have become a staple of the holiday season, as the *Chronicle* highlights representative individuals and families, and details their specific needs. Since its beginnings ten years ago, thousands of schoolchildren, families, work groups, and others have responded dramatically with gifts that totaled over \$15 million. The Haas, Jr. Fund has taken part in that effort, contributing \$290,000.

NEIGHBOR TO NEIGHBOR:
The Volunteerism Project Volunteer service is the classic gift that blesses the giver as much as the receiver – and provides much needed brain-and-muscle power to meet community needs. Encouraging volunteerism has been a long-time interest of the Haas, Jr. Fund, because volunteering is a tangible way individuals can make a commitment to neighborhood and community. The Fund is a key supporter of The Volunteerism Project, an initiative to foster collaboration among the five Bay Area Volunteer Centers. The Project promises to enhance agencies' capacity to attract and train volunteers, and to help community-based organizations involve more volunteers in their work. Between 1991 and 1994, the Bay Area Centers enjoyed an increase of 20% in their volunteers – many of whom were volunteering for the very first time in their lives. This project has become a national model, now emulated in other metropolitan areas from Los Angeles to Atlanta.

BUILDING A LEGACY:
The Evelyn and Walter Haas, Jr. Fund The Fund itself is the clearest example of the legacy Walter left us. He believed in the value and the potential of family philanthropy, and he took keen pleasure in the Fund's growth and development. He was committed to hiring a knowledgeable staff, and then giving them room to accomplish their mission. Most of all, Walter took great enjoyment in working with Evie and his children to carry out the Fund's work. Its great legacy is a commitment to understanding and supporting the deepest level of "neighborhood." Established to invest in local causes, supporting the extended Bay Area community that is so important to the family, the Fund has continued to change as the needs and circumstances of the community have changed. On a pragmatic level, the Fund makes grants to organizations that make a difference in critical areas – strengthening families and communities. Going forward, the Fund will continue to grow and change, but will remain true to the spirit and values of its founders.



1996 Program Guidelines

The Fund's grantmaking reflects the Trustees' long-standing interests and emerging concerns, lessons from our evolving work, and the changing needs of our communities.

The Fund's areas of concentration for 1996 are:

- **Strengthening Children, Youth, Families, and the Elderly**
- **Strengthening Neighborhoods and Communities**
- **Reducing Hunger and Homelessness**
- **Encouraging Volunteer Service and Philanthropy**
- **Trustee-Initiated Grants**

Through our grantmaking, we seek to:

- **Support prevention and early intervention strategies.**
- **Promote self-help and self-sufficiency.**
- **Recognize and build on the strengths of individuals, families, and communities.**
- **Enhance equality of opportunity.**
- **Support organizations with effective leaders who:**
 - Practice ethical and prudent governance and management.
 - Are committed to finding out if their work achieves its intended results.
 - Are willing to change agency practices as a result of what they learn.

- Respect and reflect the cultural and ethnic diversity of the communities they serve.
- Work with other community groups and with leaders from business, government, labor, and philanthropy to tackle challenging problems.
- Encourage strong volunteer participation within their programs.

In all program areas, the Fund also looks for opportunities to award grants that are likely to generate significant change or improvements, build leadership and institutional abilities, and achieve lasting results.

Strengthening Children, Youth, Families, and the Elderly

Changes in family structure have weakened traditional safety nets for the young and the elderly. In order to reweave these community and home supports, the Fund seeks to advance strategies and programs that enable the young to become healthy, productive, caring adults and enhance elders' well-being while encouraging their self-sufficiency.

YOUTH DEVELOPMENT The Fund aims to promote the healthy development of young people through community strategies and programs during the non-school hours. We favor culturally sensitive programs that help young people learn and practice skills they need to become successful adults; provide guidance from a sustained relationship with a caring adult; and allow youth to make a meaningful contribution to the program and their communities. We support activities specifically designed to promote youth development, including recreation, sports, educational enrichment, art, and community service.

FAMILY SUPPORT To strengthen the family's ability to nurture its young, we seek to develop and enhance community-based programs that enable parents to play active roles in their child's development. We also seek to foster cooperation between home and school to improve student achievement. We favor programs that are driven by family concerns and interests, build on family skills and talents, and broker a variety of resources to help parents raise children, including employment, health, and peer support.

COMPREHENSIVE SERVICES AND SYSTEMS REFORM We also fund school-linked and community-based approaches that coordinate and generate resources to bring

bout enduring, systemic improvements in services for children and youth. We favor comprehensive strategies emerging from community wide planning and problem-solving to improve neighborhoods and communities on behalf of children and their families. The Fund has a special interest in the development of Beacon Schools – school sites open evenings and year-round for youth and family activities.

In each of the above areas, we give priority to strategies that are likely to affect significant numbers of low-income children and families in underserved neighborhoods, especially efforts that can be sustained over time. We also favor requests that encourage the strong voice and leadership of youth and parents. We will consider providing limited support for advocacy or policy work that advances the Fund's local program objectives.

ELDER SERVICES AND SUPPORT

The Fund seeks to enhance quality of life for the elderly by strengthening a range of independent living services. We support programs that enable frail elders with limited incomes to live independently in their own homes and communities, thereby avoiding premature or unnecessary institutionalization. Programs that increase access to culturally appropriate services for frail elders and their families are of special interest.

The Fund aims to improve coordination among service providers through case management and agency collaboration. Linkages to important community resources such as churches and social groups are strongly encouraged. Our funding focuses on strengthening community-based preven-

tion programs, especially adult day health programs, in-home support services, and support to caregivers of frail elders and those with dementia. Limited funding is available for local, consumer-driven advocacy work and policy grants that advance the Fund's program objectives.

Strengthening Neighborhoods and Communities

We support efforts to help low-income residents draw upon their community's strengths to stabilize and improve neighborhood conditions, as well as to expand opportunities. We support community-based initiatives that address multiple issues, benefit entire neighborhoods, and generate new financial and technical resources. Since neighborhood problems are often complex and interrelated, we favor comprehensive, collaborative approaches.

COMMUNITY DEVELOPMENT

We support efforts that encourage families, youth, and other community members to engage in problem-solving, planning, and implementing solutions to improve their community. To facilitate such participation, the Fund provides limited funding for activities that enhance the knowledge, skills, and leadership abilities of residents and community-based organizations.

HOUSING To help stabilize neighborhoods and the lives of low-income families, including the homeless and those at risk of becoming homeless, the Fund supports efforts to preserve and increase affordable housing. We give funding priority to intermediary organizations that help nonprofit developers build

housing. The Fund occasionally supports development projects that are integral to a larger community plan or that address a specific priority of the Fund. Currently, the Fund does not provide program-related investments.

ECONOMIC DEVELOPMENT On a limited basis, the Fund seeks to facilitate the economic advancement of people living in low-income communities. Our current emphasis is on initiatives that help substantial numbers of people prepare for and obtain jobs in the Bay Area that pay a livable wage. We also support efforts that bring into declining communities new financial resources and jobs. In each case, funding preference is given to projects with strong connections to employers and government resources.

NEIGHBORHOOD SAFETY This new program aims to improve safety in low-income communities in two ways. The first approach is to fund activities that encourage residents and police to work together to solve problems that threaten neighborhood safety. The second is to fund programs that help people manage and mitigate conflict.

Organizations eligible for funding under the Strengthening Neighborhoods and Communities Program include nonprofit community development corporations and other nonprofit agencies that help to stabilize and revitalize neighborhoods. We give priority to organizations with strong track records, although we will consider proposals from new organizations that fill a strategic gap in their communities or in their field of work.

Reducing Hunger and Homelessness

The prevalence of hunger and homelessness – particularly among youth and families with children – continues to be a major concern of the Fund. Although ameliorating both problems requires a combination of strategies ranging from emergency assistance to subsidized housing and support services, we prefer to focus on early detection and prevention initiatives that help people achieve self-sufficiency. We also believe that efforts linked to broader community goals and local service networks are likely to achieve more enduring outcomes.

The Fund seeks to work with programs that use collaborative, comprehensive approaches and have clearly articulated outcomes. Generally, we do not consider proposals for ongoing support services for people with chronic disabilities.

HUNGER Under an evolving food program, the Fund will support demonstration programs that increase access to nutritious, high-quality food in low-income communities. Over the next year, we will explore how to improve transportation to grocery stores and other food outlets, help corner stores to become better sources of nutritious and affordable food, and assist people in learning to meet their own dietary needs. Grants will be made by invitation to a range of nonprofit organizations, including food banks, regional collaborations, and grass-roots organizations. Additionally, the Fund will provide limited support for emergency food programs, as

well as for policy work that enhances the Fund's local objectives. At the end of the year, we will reassess our program activities and grantmaking priorities.

HOMELESSNESS Our primary emphasis is on preventing homelessness and providing permanent exits out of poverty. Our aim is to support programs that stabilize people's lives and help them become self-sufficient. While limited support is available for emergency housing and related support services, we prefer to fund programs that strive to eliminate the cycle of homelessness and help people make the transition into permanent, affordable housing while obtaining stable sources of income. We pay particular attention to programs that can document their success.

For funding guidelines on housing construction, refer to the previous section on Strengthening Neighborhoods and Communities.

Encouraging Volunteer Service and Philanthropy

Building on the abundant benevolent and charitable traditions in this country, and the long-term commitment of the Fund's founders as community volunteers and philanthropists, the Haas, Jr. Fund seeks to promote civic responsibility and involvement through volunteerism and philanthropy.

VOLUNTEERISM Within each of our program areas, the Fund seeks to promote volunteerism among people of all ages. We support collaborative efforts with the potential to significantly expand and sustain community service.

We are also interested in strengthening the management and program capacity of volunteer centers and promoting coordination among them.

The Fund also encourages the improved governance and development of nonprofit boards that reflect the cultural and ethnic communities they serve.

PHILANTHROPY The Fund seeks opportunities to motivate individuals with the financial means to become significantly involved in their communities and in philanthropy.

Trustee-Initiated Grants

The Trustees value the many cornerstone institutions that contribute to the quality of community life. Grants to these arts, cultural, and educational organizations are initiated only by the Trustees.

The Fund also may initiate special projects on corporate social responsibility and other issues outside of the focus areas described in the guidelines, thereby enabling us to remain open to changing community needs, challenges, and opportunities.

Additional Grantmaking Criteria

GEOGRAPHIC AREA SERVED

Most of our support goes to organizations in San Francisco and Alameda counties. The Fund occasionally initiates support for programs in other Bay Area communities, or for state, regional, or national efforts that directly relate to our program objectives. Trustee-initiated awards are the exceptions to these criteria.

TYPES OF GRANTS The Fund will consider grants for start-up of new projects; pilot or demonstration programs; planning, management, or technical assistance needs; general support; evaluation; advocacy; occasional policy work in program areas of interest; and limited equipment purchases. Challenge or matching grants, as well as multi-year awards, will be considered.

AREAS NOT SUPPORTED BY THE FUND The Fund generally does not make grants for capital campaigns (unless Trustee-initiated), endowments, major equipment, basic research, conferences, publications, films or videos, deficit or emergency funding, scholarships, direct mail campaigns, fund-raising events, annual appeals, or aid to individuals. We may make exceptions for requests that are a component of a larger effort in which the Fund is engaged.

Application Procedure

First-time or nonrecurring applicants should submit a two- to three-page letter of inquiry. Grantees seeking renewal funding should contact their program officer prior to submitting a new proposal. An applicant who knows a Trustee should indicate the association in the inquiry letter, and the staff will bring the application to the attention of the Trustees.

Letters of inquiry should include:

- **A brief statement of the organization's purpose and goals.**
- **If applicable, a description of the project, the need, and the target population it addresses.**
- **Information about the capability of those who will implement the project.**

- **Anticipated short- and long-term outcomes and plans for assessing achievements.**
- **Grant amount requested.**
- **A statement about the total agency budget and the project budget, if different.**
- **A statement about other funding sources for the agency and/or project, specifying committed as well as projected sources of support.**

THE REVIEW PROCESS Your letter of inquiry will be reviewed within one month of receipt to determine whether the proposed effort fits within the Fund's giving program. If it does, a staff member will call or write you requesting additional information or a full proposal. If you are encouraged to submit a full proposal, we will send specific questions to address and a list of required attachments.

Staff members analyze each proposal for:

- **Fit with the Fund's program priorities and values.**
- **Significance of the need being addressed.**
- **Potential to add value and achieve significant and enduring results.**
- **Capacity of the agency to accomplish its goals and objectives.**
- **Appropriateness of the budget (cost efficiencies).**
- **Ability to track program progress and assess results.**

During the review, staff members research your request through telephone inquiries, meetings, or site visits. A staff member might speak with your colleagues, board members, or outside experts. A written grant recommendation is then submitted to the Trustees.

Applicants can expect a decision within four months of the date their full proposal is received. This time line may vary, depending on the dates of the Trustee meetings and the number of proposals being considered. The Board of Trustees meets at least three times a year to discuss program strategies and make grant decisions.

ELIGIBILITY CRITERIA The Fund supports organizations that are tax-exempt under Section 501(c)(3) of the Internal Revenue Service Code and are not classified as private foundations under Section 509(a) of the Code. In selected cases, the Fund might consider support for projects sponsored by governmental entities. Organizations also can submit applications through a sponsoring organization, if the sponsor has 501(c)(3) status, is not a private foundation under 509(a), and provides written authorization confirming its willingness to act as the fiscal sponsor.

The Fund will not support organizations that discriminate in their leadership, staffing, service provision, or on the basis of age, gender, race, ethnicity, sexual orientation, disability, national origin, political affiliation, or religious belief. The Fund does, however, support selected organizations working within its guideline areas whose services target specific groups who have been subject to economic, social, political, or other forms of discrimination.

For further information, please contact:

Lisa Arnold, Grants Administrator
Evelyn and Walter Haas, Jr. Fund
One Lombard Street, Suite 305
San Francisco, CA 94111
Telephone: (415) 398-3744

1995 Grants List

Strengthening Children, Youth, Families and the Elderly

Changes in family structure have weakened traditional safety nets for the young and the elderly. In order to reweave these community and home supports, the Fund seeks to advance strategies and programs that 1) enable the young to become healthy, productive, caring adults, and 2) enhance elders' well-being while encouraging their self-sufficiency.

Strengthening Children, Youth, and Families

AIM HIGH

For an academic support program for low-income middle school students in San Francisco to increase their potential for success in secondary and higher education.

\$51,000 over three years (1993-96) \$17,000

BAY AREA AMERICAN INDIAN YOUTH ACADEMY COLLABORATIVE

For an educational, cultural, and leadership development pilot for American Indian youth.

\$30,000

BAY AREA WOMEN'S RESOURCE CENTER

For expanded planning and advocacy on behalf of low-income women, children, and families in the Tenderloin.

\$80,000 over two years (1994-96) \$40,000

BAY AREA YOUTH AGENCY CONSORTIUM

To recruit and place young adults in a regional AmeriCorps Project serving youth in low-income communities.

\$30,000 over one year (1994-95) \$15,000

For continued support.

\$25,000

BICYCLE TRANSPORTATION CENTER

For a summer pilot employment program serving Western Addition youth and for strategic planning.

\$18,000 \$13,000

BIG BROTHERS/BIG SISTERS OF SAN FRANCISCO

For case management to increase matches between youth and volunteer adult mentors.

\$30,000 over two years (1994-96) \$15,000

BIG BROTHERS/BIG SISTERS OF THE EAST BAY, INC.

Supports outreach to recruit African American mentors.

\$20,000 over two years (1994-96) \$10,000

BOYS AND GIRLS CLUBS OF OAKLAND

For staff and organizational development to strengthen and increase after-school activities for Oakland's youth.

\$100,000 over two years (1994-96) \$50,000

CALIFORNIA TOMORROW

For strategic planning and strengthening the agency's administrative and programmatic capacity.

\$25,000

CAMPFIRE BOYS AND GIRLS

To expand the City Kids Project, year-round after-school programs for children in low-income Bay Area neighborhoods.

\$150,000 over two years (1994-96) \$75,000

COLEMAN ADVOCATES FOR CHILDREN AND YOUTH

For Youth Time, a campaign to promote and expand positive opportunities for youth in San Francisco.

\$130,000 over two years (1995-97) \$70,000

COLUMBIA PARK BOYS CLUB

For core administrative support and to expand a computer lab.

\$30,000

COMMUNITY NETWORK FOR YOUTH DEVELOPMENT

For training and consultation to promote and strengthen after-school youth programs in San Francisco.

\$60,000

To provide technical assistance for San Francisco Beacon Centers.

\$10,000

To provide technical assistance, training, and facilitation to initiate Beacon Centers in the Bay Area.

\$150,000 over two years (1995-97) \$75,000

For an inventory of team-oriented sports programs in San Francisco and Oakland.

\$4,000

DANCE FOR POWER

For the After-School Multicultural Enrichment Program and to develop a strategic plan for this arts education organization.

\$10,000

DRAWBRIDGE

To facilitate art groups for homeless children and train formerly homeless parents as art facilitators.

\$10,000

EAST BAY AGENCY FOR CHILDREN

To expand participation of immigrant students and parents in after-school and summer sports at Grimmer School in Fremont.

\$75,000 over three years (1994-97) \$24,000

To strengthen the Hawthorne Community Collaborative, a school-linked services program in East Oakland.

\$50,000 \$25,000

EAST BAY CONSERVATION CORPS

To strengthen the agency's capacity to respond to new opportunities for expansion and innovation in youth development.

\$75,000 over one year (1994-95) \$50,000

EAST OAKLAND BOXING ASSOCIATION

For Smart Moves, an after-school and summer academic and performing arts program for youth.

\$45,000 over 18 months (1994-95) \$15,000

FOUNDATION CONSORTIUM FOR SCHOOL LINKED SERVICES

For technical assistance to Bay Area counties to promote family support and comprehensive, integrated services.

\$50,000 over two years (1995-97)*

GIRLS AFTER SCHOOL ACADEMY

To provide educational, recreational, and health activities to African American girls living in public housing in the Sunnydale community.

\$10,000

GIRLS, INC.

For the Eureka Teen Achievement Program, which encourages low-income girls in Alameda County to excel in math and science.

\$70,000 over two years (1993-95)

GOOD SAMARITAN FAMILY RESOURCE CENTER OF SAN FRANCISCO

Toward a new, multipurpose building in the Mission District.

\$150,000 over two years (1994-96) \$75,000

GREATER BAY AREA FAMILY RESOURCE NETWORK

To promote local family support programs and policies through training and technical assistance.

\$80,000 over two years (1994-96) \$40,000

INNOVATIVE HOUSING

To expand parent and child support services for low-income families living in shared housing in San Francisco.

\$40,000 over two years (1994-96) \$20,000

INTERAGENCY CHILDREN'S POLICY COUNCIL OF ALAMEDA COUNTY

To support cross-agency collaboration and institutional reform in children and family services.

\$50,000 over two years (1995-97) \$12,500

JEWISH FAMILY AND CHILDREN'S SERVICES

For start up of Dream House, a transitional housing and supportive services program for single women and their children in San Francisco.

\$45,000 over three years (1994-97) \$15,000

LA CASA DE LAS MADRES

To increase the agency's fund-raising capacity.

\$15,000

LAO FAMILY COMMUNITY DEVELOPMENT

For after-school activities and parenting workshops for Southeast Asian families in East Oakland.

\$30,000 over two years (1994-96) \$15,000

LEGAL ASSISTANCE FOR SENIORS, INC.

For the Grandparent Caregiver Advocacy Project to prevent foster care placement.

\$23,000 over 15 months (1995-96) \$20,000

MENTORING CENTER

To offer training to Bay Area programs providing adult mentors for youth, and to conduct an evaluation.

\$80,000 over two years (1994-1996) \$60,000

MUSEUM OF CHILDREN'S ART

To develop and expand after-school arts education programs for youth in West Oakland public housing.

\$10,000

NATIONAL ECONOMIC DEVELOPMENT & LAW CENTER

For a consultant to facilitate planning for Beacon Centers in San Francisco.

\$12,000

OMEGA BOYS CLUB OF SAN FRANCISCO

For core administrative support of this agency promoting academic achievement and employment skills for African American youth.

\$50,000

PACIFIC NEWS SERVICE

For core support of YO! (Youth Outlook), a journalism and communications training program for Bay Area teens.

\$50,000 over two years (1995-97) \$25,000

PUENTE

To support mentors in a pilot high school program for Latino and Mexican American students in Hayward.

\$50,000 over two years (1995-96) \$12,500

REAL ALTERNATIVES PROGRAM (RAP)

For core administrative support to serve and advocate for youth and their families in the Mission District.

\$50,000 one year (1994-95) \$25,000

REFUGEE TRANSITIONS

To provide home-based family support services and literacy instruction to newcomer families.

\$20,000 over two years (1995-97) \$10,000

SAN FRANCISCO CONSERVATION CORPS

For support services to improve the work skills, leadership potential, and academic abilities of at-risk youth.

\$60,000 over three years (1993-96) \$15,000

SAN FRANCISCO EDUCATION FUND

For the Peer Resource Program to develop a youth grants program and work on school-wide issues.

\$35,000 one year (1995-96) \$15,000

SAN FRANCISCO EDUCATIONAL SERVICES

For organizational development and to expand Southeast Educational Youth Center's after-school program for Bayview-Hunter's Point youngsters.

\$30,000 one year (1994-95) \$15,000

SAN LEANDRO COLLABORATIVE

For a community assessment and planning process to strengthen the provision and coordination of services and opportunities for young people.

\$9,500

ST. JOHN'S EDUCATIONAL THRESHOLDS CENTER

For Community Bridges, a school-linked services initiative in the Mission District.

\$80,000 over two years (1994-96) \$40,000

SUMMERBRIDGE NATIONAL

For assistance in initiating new academic enrichment programs for middle school students of color.

\$40,000 over two years (1994-96) \$20,000

WILDCAT CANYON RANCH YOUTH PROGRAM

For planning and operating support of this recreational and educational youth program in Oakland.

\$20,000

YOUTH RADIO

For a multicultural training program in broadcasting and journalism for Bay Area teenagers of color.

\$50,000 over two years (1994-96) \$25,000

OTHER GRANTS \$7,500 AND UNDER**ARTS EDUCATION FUNDERS' COLLABORATIVE****CHILDREN'S MEDIA LAB****COMMUNITY EDUCATION SERVICES****FAMILY CONNECTIONS****FRIENDS OF RECREATION AND PARKS****GRANTMAKERS FOR CHILDREN, YOUTH, AND FAMILIES****SAN FRANCISCO CHILDREN AND YOUTH FUNDERS****SAN FRANCISCO SHAKESPEARE FESTIVAL****SIMBA, INC.**



Elder Services and Support

ALZHEIMER'S ASSOCIATION

To expand and deepen services to Bay Area family caregivers.

\$100,000 over three years (1994-97) \$35,000

For coordination of support groups.

\$6,000

ALZHEIMER'S SERVICES OF THE EAST BAY

To support program expansion and attract new donors.

\$150,000 over three years (1994-97) \$50,000

BAY AREA COMMUNITY SERVICES

General support for the Affordable Senior Home Services Program.

\$20,000 over two years (1995-97) \$10,000

BAYVIEW HUNTERS POINT NETWORK FOR ELDERS

General support for this coalition to advocate for the needs of Bayview-Hunter's Point elders and offer services.

\$35,000 over two years (1993-95) \$15,000

CALIFORNIA ADVOCATES FOR

NURSING HOME REFORM

General support to monitor the quality of care in California nursing homes and educate residents and their families about long-term care.

\$70,000 over two years (1995-97) \$35,000

CENTER FOR ELDERS' INDEPENDENCE

Support for the creation of a second site to provide long-term care services for the frail elderly in Oakland.

\$100,000 over one year (1994-95)*

FAMILY CAREGIVER ALLIANCE

To establish the Ethnic Caregiver Support Project to improve services to Asian, African American and Latino caregivers and their families.

\$70,000 over two years (1994-96) \$35,000

HEARING SOCIETY

Supports development of new income sources for the Hearing Aid Loan Program.

\$15,000 over two years (1994-96) \$10,000

MEALS ON WHEELS OF SAN FRANCISCO, INC.

To purchase and renovate new headquarters.

\$100,000 over two years (1994-96) \$50,000

General support.

\$5,000

OAKLAND CHINESE COMMUNITY COUNCIL, INC.

Toward the start-up of a new adult day health facility in the Hotel Oakland.

\$100,000 over two years (1995-97) \$50,000

ON LOK, INC.

Support for the Program of All Inclusive Care for the Elderly, a technical assistance program for On Lok replication projects.

\$52,300 over four years (1991-95) \$9,600

OVER SIXTY HEALTH CENTER

For a capital campaign to construct a new facility.

\$250,000 over four years (1995-99)*

For a consultant to assist with raising funds.

\$4,000

PLANNING FOR ELDERS IN THE CENTRAL CITY

To provide advocacy and leadership training to seniors in the North and South of Market areas.

\$15,000*

SAN FRANCISCO ADULT DAY HEALTH NETWORK

To support its member centers and for advocacy.

\$60,000 over two years (1994-96) \$15,000

SAN FRANCISCO SENIOR ACTION NETWORK

For advocacy by the city's seniors on issues that affect their quality of life.

\$45,000 over three years (1993-96) \$15,000

SELF-HELP FOR THE ELDERLY

To strengthen the development capacity of the agency, which provides support for low-income elders.

\$100,000 over two years (1994-96) \$60,000

VISITING NURSES ASSOC. & HOSPICE OF NORTHERN CALIFORNIA

To organize a network of cooperating agencies to establish a dementia care program.

\$80,000

OTHER GRANTS \$7,500 AND UNDER

NORTH OF MARKET SENIOR SERVICES

ST. MARY'S CENTER

Strengthening Neighborhoods and Communities

We support efforts to help low-income residents draw upon their community's strengths to stabilize and improve neighborhood conditions, as well as to expand opportunities. We support community-based initiatives that address multiple issues, benefit entire neighborhoods, and generate new financial and technical resources. Since neighborhood problems are often complex and interrelated, we favor comprehensive, collaborative approaches.

ALLEN TEMPLE HOUSING AND ECONOMIC DEVELOPMENT CORPORATION

To help stabilize operations and develop an economic development agenda.

\$35,000 over two years (1994-96) *\$10,000*

APPLIED RESEARCH CENTER

Toward the Action Research Training Program, which helps groups working on community safety and environmental justice issues increase their leadership, technical, and research capabilities.

\$20,000 over one year (1994-95) *\$10,000*

For continued support.

\$50,000 over 2 years (1995-97) *\$25,000*

ASIAN LAW CAUCUS, INC.

For the Hate Violence Project, to increase safety and improve interracial relations in San Francisco public housing projects.

\$75,000 over two years (1994-96) *\$37,500*

ASIAN NEIGHBORHOOD DESIGN, INC.

To refine training programs for low-income communities in San Francisco, develop better evaluation systems, and strengthen relationships with schools and the business community.

\$100,000 over two years (1993-95) *\$50,000*

Operating support to help low-income people overcome barriers to employment and economic advancement.

\$110,000 over two years (1995-97) *\$50,000*

BERKELEY BIOTECHNOLOGY EDUCATION, INC.

General support to train students and low-income adults for entry level jobs in biotechnology.

\$125,000 over three years (1995-98) *\$40,000*

BRIDGE HOUSING

For administrative support to develop affordable housing for low- and moderate-income families in the Bay Area.

\$150,000 over three years (1994-97) *\$50,000*

CALIFORNIA HOUSING PARTNERSHIP CORPORATION

To preserve affordable housing and build the capacity of Bay Area nonprofit housing developers and tenant organizations.

\$50,000 over two years (1994-96)*

To disseminate a study on property management.

\$3,000

CHINATOWN RESOURCE CENTER

To strengthen the capacity of the Center and its subsidiary, the Chinese Community Housing Corporation.

\$100,000 over two years (1995-97) *\$50,000*

CITY COLLEGE OF SAN FRANCISCO

To design and establish the CityWorks Program, an effort to prepare persons 18 years and older for jobs in the health and hospitality/tourism fields.

\$90,000 over 18 months*

COALITION FOR IMMIGRANT AND REFUGEE RIGHTS AND SERVICES

Operating support to help Bay Area immigrants adapt to life in the United States.

\$50,000 over two years (1995-97) *\$25,000*

COMMUNITY BOARD PROGRAM

To strengthen and broaden its dispute mediation activities in San Francisco neighborhoods.

\$60,000 over two years (1994-96) *\$30,000*

COMMUNITY DEVELOPMENT CORPORATION OF OAKLAND

Operating support to revitalize corridors along San Pablo Avenue and Seventh Street.

\$20,000

COUNCIL OF COMMUNITY HOUSING ORGANIZATIONS

Support for nonprofit housing development and preservation efforts by this coalition of 25 nonprofit housing development and technical assistance organizations.

\$10,000 over two years (1993-95) *\$5,000*

Operating support to address barriers faced by nonprofit housing developers in their work to provide decent, affordable housing to low-income residents in San Francisco.

\$15,000 over two years (1995-97) \$7,500

EAST BAY ASIAN LOCAL DEVELOPMENT CORPORATION

To develop a comprehensive master plan for Oakland's Chinatown.

\$75,000 over two years (1993-95) \$25,000

To expand the economic development program.

\$150,000 over two years (1995-97) \$75,000

GATEWAY CENTER FOR ART & SOCIAL CHANGE

In support of the Arts and Social Change Program, an organizing effort in the Gateway neighborhood.

\$30,000 over two years (1995-1997) \$10,000

INTERNATIONAL INSTITUTE OF THE EAST BAY

Support for coordination of the East Bay Citizenship Network, a project involving immigrant-serving nonprofit agencies and adult education schools.

\$25,000*

JUBILEE WEST

To implement a plan that will strengthen its administrative, staff development, program management, and fund development activities.

\$75,000 over two years (1995-97) \$37,500

KOREAN COMMUNITY CENTER OF THE EAST BAY, INC.

For the Merchant Awareness Project, an effort to address racial tensions among Korean merchants and community residents in Alameda County.

\$60,000 over two years (1995-97) \$30,000

LAWYERS' COMMITTEE FOR CIVIL RIGHTS

To assist housing developers and advocates in San Francisco in addressing federal funding, advocacy, and Not-In-My-Backyard (a.k.a. NIMBY) challenges concerning affordable housing.

\$40,000 over one year (1995-96) \$20,000

LOCAL INITIATIVES SUPPORT CORPORATION

For a challenge grant in support of the Bay Area Loan and Grant Pool, and general support to provide financial and technical assistance in housing and community development.

\$300,000 over three years (1993-96) \$150,000

LOW INCOME HOUSING FUND

For a challenge grant to expand lending activities and organizational management capacity of the Fund, a financial and technical assistance intermediary for nonprofit, affordable housing developers.

\$255,000 over four years (1993-97) \$85,000

MISSION CULTURAL CENTER FOR LATINO ARTS

To support the merger of La Raza Graphics Center and the Mission Cultural Center.

\$20,000 over one year (1994-95) \$10,000

MISSION HOUSING DEVELOPMENT CORPORATION

To inform and engage neighborhood residents in the Mission in housing development activities.

\$40,000 over 15 months \$20,000

NATIONAL ECONOMIC DEVELOPMENT & LAW CENTER

To help community-based organizations participate in the military base conversion process at the Alameda Naval Air Station.

\$40,000 over 18 months (1994-95) \$24,000

For a consultant to facilitate planning for community schools in San Francisco.

\$12,000

NONPROFIT HOUSING ASSOCIATION OF NORTHERN CALIFORNIA

For general support to promote affordable housing, and a challenge grant to launch the Fellowship Program for People of Color in Nonprofit Housing Development.

\$215,000 over three years (1993-96) \$56,250

For the Tool Box Initiative, to increase community acceptance of affordable housing projects, and for general support.

\$60,000 over two years (1995-97) \$30,000

NORTHERN CALIFORNIA COMMUNITY LOAN FUND

To attract new individual investments to this nonprofit loan fund for low-income housing projects, small nonprofit business ventures, and human service agencies in San Francisco.

\$150,000 over two years (1993-95) \$15,000

General support for the permanent loan fund.

\$75,000 over two years (1995-97)*

OAKLAND COMMUNITY ORGANIZATIONS, INC.

To increase safety in schools and their surrounding communities in East, West, and North Oakland neighborhoods.

\$15,000

SAFE STREETS NOW!

For a neighborhood safety program in Oakland, and program evaluation activities.

\$90,000 over two years (1995-1997) *\$20,000*

SAN FRANCISCO HOUSING DEVELOPMENT CORP.

To develop housing and related activities in Bayview-Hunter's Point and the Western Addition in San Francisco.

\$40,000 over two years (1994-96) *\$10,000*

SAN FRANCISCO ORGANIZING PROJECT

For organizing activities involving congregations, community residents, tenant associations, and local agencies.

\$30,000 over two years (1995-97) *\$15,000*

SIXTH STREET MERCHANTS AND RESIDENTS ASSOCIATION

For administrative support to improve San Francisco's Sixth Street neighborhood.

\$10,000 over one year (1994-1995)*

SPANISH SPEAKING UNITY COUNCIL

For administrative support of this multi-service, community development corporation in Oakland's Fruitvale District.

\$150,000 over two years (1994-96) *\$75,000*

ST. PETER'S HOUSING COMMITTEE

For the Mission Code Enforcement Project, to assist and build leadership skills among low-income tenants whose residences are in violation of building codes.

\$50,000 over two years (1994-96) *\$25,000*

TRUST FOR PUBLIC LAND

To help neighborhood groups and citizens develop plans and activities for the effective use of open space and parks.

\$150,000 over three years (1994-97) *\$50,000*

UNITED INDIAN NATIONS, INC.

For start-up of the Urban Indian Community Mobilization and Capacity Building Program, a collaboration among nine Native American organizations.

\$75,000 over three years (1994-97) *\$25,000*

WOMEN'S INITIATIVE FOR SELF EMPLOYMENT

Operating support for San Francisco and Oakland programs that assist women in developing microenterprises.

\$60,000 over two years (1995-97) *\$40,000*

WORK/ABLE YOUTH DEVELOPMENT SYSTEMS

To develop and test the feasibility of a Regional VoTech Center, a vocational training program for youth and young adults in the East Bay.

\$15,000

Reducing Hunger and Homelessness

The prevalence of hunger and homelessness –

particularly among youth and families with

children – continues to be a major concern of the

Fund. Although ameliorating both problems requires

a combination of strategies ranging from emergency

assistance to subsidized housing and support services,

we prefer to focus on early detection and prevention

initiatives that help people achieve self-sufficiency.

We also believe that efforts linked to broader

community goals and local service networks are

likely to achieve more enduring outcomes.

The Fund seeks to work with programs that use

collaborative, comprehensive approaches and have

clearly articulated outcomes. We do not generally

consider proposals for ongoing support service for

people with chronic disabilities.



Reducing Hunger

LAMEDA COUNTY COMMUNITY FOOD BANK

For operating support and to assist member agencies with helping people become more self-reliant in meeting food needs.

\$90,000 over two years (1995-97) \$25,000

CALIFORNIA FOOD POLICY ADVOCATES

For the Gateways Project, which refers recipients of emergency food services to underutilized, longer-term assistance programs.

\$90,000 over three years (1993-95) \$30,000

To explore the food needs of residents in low-income communities and examine how the local and regional food delivery systems can be strengthened.

\$50,000 over one year (1994-95) \$10,000

For start-up of an initiative to help residents in select low-income communities have greater access to nutritious, affordable food.

\$50,000

DAVIS STREET COMMUNITY CENTER, INC.

To strengthen the Food Project and the fund-raising efforts of the Center, a multi-service community organization in San Leandro.

\$50,000 over two years (1994-96) \$20,000

FOOD RUNNERS

To organize the pick-up and delivery of excess food from restaurants and other food sources to programs that feed people who are hungry.

\$50,000 over two years (1994-96) \$25,000

SAN FRANCISCO FOOD BANK

For operating support for its food distribution activities.

\$50,000 over two years (1994-96) \$25,000

OTHER GRANTS \$7,500 AND UNDER

BERKELEY EMERGENCY FOOD PROJECT

DINNER'S REDI

EAST OAKLAND COMMUNITY PROJECT

FRIENDSHIP HOUSE ASSOCIATION OF AMERICAN INDIANS

GRUPO DE LA COMIDA

GRUPO DE LA COMIDA, BERKELEY

HAIGHT ASHBURY FOOD PROGRAM

HALCYON BAPTIST CHURCH

HUNTER'S POINT COMMUNITY YOUTH PARK FOUNDATION

LITTLE BROTHERS - FRIENDS OF THE ELDERLY

MARTIN DE PORRES HOUSE OF HOSPITALITY

MARY ANN WRIGHT FOUNDATION

PUBLIC MEDIA CENTER

RICHMOND RESCUE MISSION

UNITED COUNCIL OF HUMAN SERVICES

Reducing Homelessness

BAR ASSOCIATION OF SAN FRANCISCO

For general support and expansion of the Homeless Advocacy Project to include volunteers from the fields of social work, psychology, and psychiatry.

\$95,000 over three years (1993-96) \$40,000

BERKELEY OAKLAND SUPPORT SERVICES

To help diversify the organization's funding base.

\$150,000 over two years (1993-95) \$35,000

To strengthen the development department.

\$100,000 over two years (1995-97) \$30,000

CATHOLIC CHARITIES OF SAN FRANCISCO

To convert the Richmond Hills Family Center from an emergency shelter to longer term, transitional housing.

\$90,000 over 18 months (1995-97)*

CHILDREN AND TRAUMA EDUCATION NETWORK

Start-up support for a program to assist children and parents in dealing with the trauma of homelessness.

\$15,000

COALITION ON HOMELESSNESS

For general support, the Family Rights and Dignity Project, and the General Assistance Union.

\$30,000 over two years (1995-97) \$15,000

COMMUNITY HOUSING PARTNERSHIP

To develop job interests and offer skill-building opportunities for homeless San Franciscans.

\$40,000 over two years (1993-95) \$20,000

For continued support.

\$50,000 over two years (1995-97) \$25,000

COMPASS COMMUNITY SERVICES

For intensive follow-up services for formerly homeless families now living in permanent housing.

\$160,000 over two years (1993-95) \$80,000

COORDINET

To expand a joint effort among Alameda County human service agencies to raise funds and collaborate on programs.

\$20,000 over two years (1994-96) \$10,000

CORPORATION FOR SUPPORTIVE HOUSING

General support for this organization which provides loans and technical assistance to nonprofits that offer both housing and support services to very low-income tenants.

\$100,000 over two years (1995-97) \$50,000

CROSSROADS FAMILY CENTER

For operating support and facility improvements at the Center, which serves some of Alameda County's lowest income and most inaccessible homeless families.

\$110,000 over three years (1993-95) \$15,000

EAST BAY CHAPTER OF THE SEVENTH STEP FOUNDATION

Support for a transitional shelter and job development services for homeless parolees.

\$20,000 over one year (1995-96) \$7,500

EPISCOPAL COMMUNITY SERVICES OF SAN FRANCISCO

For general support of a shelter and other emergency services for the homeless.

\$10,000

FAMILY EMERGENCY SHELTER COALITION

For the Aftercare Program, which provides follow-up support services to families after a shelter stay.

\$40,000 over two years (1994-96) \$20,000

GLIDE MEMORIAL UNITED METHODIST CHURCH

For management support to oversee the development of housing, food, crisis intervention, education, job training, health, and substance-abuse services.

\$150,000 over two years (1994-96) \$30,000

For Mo's Kitchen.

\$5,000

HEALING KIDZ

For employment training and placement for at-risk youths in San Francisco.

\$40,000 over two years (1995-97) \$20,000

HOMEBASE/CENTER FOR COMMON CONCERN

For general support of the organization, which trains and provides technical assistance, advocacy, and practical resources to San Francisco homeless and their service providers.

\$50,000 over two years (1995-97) \$25,000

HOMELESS PRENATAL PROGRAM

For peer counseling for homeless pregnant women in San Francisco.

\$60,000 over two years (1994-96) \$30,000

JOBS FOR HOMELESS CONSORTIUM

To provide employment training and job placement to long-term homeless and disabled individuals in Alameda County.

\$120,000 over two years (1995-97) \$25,000

LARKIN BUSINESS VENTURES

Support for new business development.

\$15,000

LARKIN STREET YOUTH CENTER

For three projects that serve runaway and homeless youth in San Francisco: Diamond Youth Shelter Program, Ben & Jerry's Scoop Shop, and an individual donor campaign.

\$195,000 over three years (1993-96) \$60,000

For a challenge grant to increase the number of individual donors.

\$100,000 over two years (1995-97)*

LIFELINE MINISTRIES WOMEN'S SHELTER

General support toward a transitional housing program for homeless women and children.

\$10,000

RAPHAEL HOUSE

For the new Aftercare Program, which tests whether case management and follow-up services can prevent families from returning to homelessness.

\$200,000 over three years (1993-96) \$62,500

OTHER GRANTS \$7,500 AND UNDER

ACCION Y UNIDAD DEL DESAMPARADO LATINO

BERKELEY ECUMENICAL CHAPLAINCY TO THE HOMELESS

CATHOLIC CHARITIES OF THE EAST BAY

COMMUNITIES UNITED FOR EQUALITY

EAST OAKLAND SWITCHBOARD

EDEN I & R, INC.

EMERGENCY SERVICES NETWORK OF ALAMEDA COUNTY

GILEAD HOUSE

GOAVES AND FISHES

THE SALVATION ARMY

SAN FRANCISCO COMMUNITY CLINIC CONSORTIUM

SAN FRANCISCO INTERFAITH COUNCIL

WOMEN'S DAYTIME DROP-IN CENTER

Encouraging Volunteer Service and Philanthropy

Building on the abundant benevolent and charitable traditions in this country, and the long-term commitment of the Fund's founders as community volunteers and philanthropists, the Haas, Jr. Fund seeks to promote civic responsibility and involvement through volunteerism and philanthropy.



COUNCIL ON FOUNDATIONS

For a project to improve the quality and quantity of family philanthropy throughout the United States.

\$150,000 over three years (1994-97) \$50,000

For general support of this national membership organization of 1,500 corporate, community, and private foundations.

\$24,900

Support for a tribute event.

\$1,000

INTERNATIONAL DEVELOPMENT EXCHANGE

For engaging Bay Area youth in local and global service learning and community action.

\$20,000 over two years (1994-96) \$10,000

JESUIT VOLUNTEER CORPS: SOUTHWEST

For a donor-development challenge grant and strategic planning support for this program, which places volunteers in nonprofit agencies.

\$11,600 over one year (1994-95) \$10,000

LINKING SAN FRANCISCO

For start-up of a collaborative project to promote and implement service learning in San Francisco's schools.

\$60,000 over three years (1993-96) \$20,000

NORTHERN CALIFORNIA GRANTMAKERS

Support for the Council on Foundations' Annual Conference.

\$10,000

Continuing support for the Summer Youth Project, serving Bay Area youth.

\$20,000 over two years (1995-97) \$10,000

For the Northern California National Service Task Force and Collaborative Fund.

\$20,000

Annual membership.

\$6,000

For the AIDS Task Force.

\$5,000

OAKLAND NONPROFIT RESOURCE CENTER

For strategic planning and organizational development.

\$10,000 over one year (1995-96)*

PARTNERS IN SCHOOL INNOVATION

To strengthen the work of the service corps in improving urban schools and their ties to the community.

\$50,000 over two years (1995-97) \$12,500

SAN FRANCISCO CHRONICLE SEASON OF SHARING FUND

For a community fund to provide emergency assistance to low-income individuals and families whose critical needs cannot be met through other resources.

\$50,000

SAN FRANCISCO URBAN SERVICE PROJECT

To strengthen volunteerism and school-community partnerships in selected San Francisco neighborhoods.

\$50,000 over two years (1995-97) \$12,500

UNIVERSITY OF SAN FRANCISCO INSTITUTE FOR NONPROFIT ORGANIZATION MANAGEMENT

To increase participation of Bay Area minority students in the professional certificate and masters degree programs.

\$15,000

VOLUNTEER CENTER OF SAN FRANCISCO

To launch a minority board member recruitment and placement service for nonprofit agencies in collaboration with the Support Center.

\$50,000 over two years (1994-96) \$20,000

VOLUNTEER CENTERS OF ALAMEDA COUNTY, INC.

To strengthen the Center's capacity in Oakland and throughout the county to promote community service.

\$22,000 over two years (1995-97) \$12,000

OTHER GRANTS \$7,500 AND UNDER

ASIAN AMERICAN PACIFIC ISLANDERS IN PHILANTHROPY

FOUNDATION CENTER

HISPANICS IN PHILANTHROPY

INDEPENDENT SECTOR

WOMEN & PHILANTHROPY

Trustee-Initiated Grants

The Trustees value the many cornerstone institutions that contribute to the quality of community life.

Grants to these arts, cultural, and educational organizations are initiated only by the Trustees.

The Fund also may initiate special projects on corporate social responsibility and other issues outside of the focus areas described in the guidelines, thereby enabling us to remain open to changing community needs, challenges, and opportunities.

Trustee-Initiated Grants: General

CALIFORNIA PACIFIC MEDICAL CENTER FOUNDATION

For a discretionary fund at the Medical Center.

\$25,000

For the Charlotte Blake Brown Society.

\$25,000 over four years (1991-95) \$7,500

For general support.

\$15,000

CENTER FOR ATTITUDINAL HEALING

Support for the Center's efforts to meet the emotional and spiritual needs of people facing crisis.

\$15,000

CONGREGATION EMANU-EL

For general support and a discretionary fund.

\$15,000

GOLDEN GATE NATIONAL PARK ASSOCIATION

For planning and design phases of the Crissy Field Project, which concentrates on shoreline restoration and recreational activities as part of efforts to preserve the Park's natural and cultural resources.

\$110,000 over one year (1994-95) \$35,000

For the William Kent Society.

\$1,000

**JEWISH COMMUNITY FEDERATION OF
SAN FRANCISCO, THE PENINSULA, MARIN AND
SONOMA COUNTIES**

To establish the Haas-Koshland Award as a permanent endowment of the Jewish Community Federation.

\$25,000 over two years (1994-96) \$20,000

For social, health, and educational programs in Northern California.

\$250,000

General support.

\$500

NATIONAL PARK FOUNDATION

Toward the Friend's Initiative, which provides education, training, and other assistance to Park Friends groups.

\$100,000 one year (1994-95) \$50,000

For a trail project in the Golden Gate National Recreation Area.

\$2,500

SAN FRANCISCO FOUNDATION

For a donor-advised fund.

\$10,000

UNITED WAY OF THE BAY AREA

General support.

\$25,000

For the Florette Pomeroy Leadership in Philanthropy Award.

\$1,000

OTHER GRANTS \$7,500 AND UNDER**ALUMNAE RESOURCES**

AMERICAN JEWISH COMMITTEE

AMERICAN JEWISH WORLD SERVICE

ARCS FOUNDATION, INC.

CORO FOUNDATION OF NORTHERN CALIFORNIA

FREEWHEELERS ASSOCIATION

INTERNATIONAL TENNIS HALL OF FAME

INTERPLAST, INC.

LIVINGSTON DEPOT FOUNDATION

MEXICAN AMERICAN LEGAL DEFENSE AND
EDUCATIONAL FUND

MONTANA NATURE CONSERVANCY

MOUNT ZION HEALTH SYSTEMS, INC.

NATIONAL AUDUBON SOCIETY

NATIONAL URBAN LEAGUE

NATURE CONSERVANCY OF CALIFORNIA

NOVATO YOUTH CENTER

OPERATION RAINBOW

PLANNED PARENTHOOD ALAMEDA/SAN FRANCISCO

PLOUGHSHARES FUND

RECORDING FOR THE BLIND

SAN FRANCISCO BOYS AND GIRLS CLUBS

SAN FRANCISCO FREE CLINIC

SAN FRANCISCO HOST COMMITTEE

UCSF/MOUNT ZION CANCER CENTER

UNITED NEGRO COLLEGE FUND

UNITED WAY OF SANTA CRUZ COUNTY

VINE VILLAGE

WOMEN'S ALCOHOLISM CENTER

WORLD INSTITUTE ON DISABILITY

WORLD WILDLIFE FUND

YOUTH TENNIS FOUNDATION



Trustee-Initiated Grants: Arts

CALIFORNIA HISTORICAL SOCIETY

For restoration and organizational capacity building.

\$100,000 over four years (1994-98) *\$25,000*

COMMITTEE TO RESTORE THE OPERA HOUSE

Support for the Committee to Restore the Opera House, a joint effort of San Francisco Ballet and San Francisco Opera.

\$250,000 over three years (1995-98)*

CREATIVE WORK FUND

For a collaborative fund to support the creative work of individual artists.

\$150,000 over two years (1994-96) *\$75,000*

THE MUSEUM OF MODERN ART

Support for the International Council.

\$10,000 *\$5,000*

Annual contribution.

\$5,000

NATIONAL GALLERY OF ART

General support.

\$10,000

SAN FRANCISCO ART INSTITUTE

For a capital campaign to purchase and renovate a new graduate center and create an endowment.

\$200,000 over three years (1993-96) *\$65,000*

Annual contribution.

\$1,000

SAN FRANCISCO BALLET

For the Preserving a San Francisco Jewel campaign.

\$1,000,000 over five years (1991-96) *\$100,000*

General support.

\$5,000

SAN FRANCISCO MUSEUM OF MODERN ART

For a campaign to construct a new museum building.

\$6,000,000 over six years (1989-95) *\$500,000*

Support for the Donor Circle and Accessions Committee.

\$50,000

For the Foto Forum.

\$500

For the Collector's Forum.

\$2,750

For the Architecture and Design Forum.

\$500

SAN FRANCISCO OPERA

General support.

\$12,500

SAN FRANCISCO SYMPHONY

General support.

\$25,000

For Classical Action: A Concerted Effort Against AIDS.

\$1,000

To repair a sculpture.

\$2,000

Total grant amount in **boldface type**. 1995 payments, if less than full grant, in *italics*. * indicates no payment in 1995.

YOUNG MUSICIANS PROGRAM

Support for the Endowment Campaign.

\$100,000

General support.

\$250

OTHER GRANTS \$7,500 AND UNDER**CALIFORNIA ACADEMY OF SCIENCES****CALIFORNIA COLLEGE OF ARTS AND CRAFTS****THE EXPLORATORIUM****FINE ARTS MUSEUMS OF SAN FRANCISCO****FRIENDS OF PHOTOGRAPHY****KQED****OAKLAND BALLET****SAN FRANCISCO CONSERVATORY OF MUSIC****SHERMANTON GROVE FESTIVAL ASSOCIATION***Trustee-Initiated Grants: Education***HEBREW UNION COLLEGE**

Toward the Skirball Cultural Center.

\$150,000 over three years (1995-98) \$50,000

For continued support.

\$10,000

MARIN COUNTRY DAY SCHOOL

For a capital and endowment campaign.

\$250,000 over five years (1993-98) \$50,000

General support.

\$1,000

SAN FRANCISCO DAY SCHOOL

For a capital and endowment campaign.

\$100,000 over four years (1993-97) \$25,000

For a project to explore gender bias.

\$4,000

SAN FRANCISCO URBAN SCHOOL

For the school's 25th Anniversary Capital Campaign.

\$50,000

General support.

\$1,000

SIDWELL FRIENDS SCHOOL

For a capital campaign.

\$15,000*

STANFORD UNIVERSITY

For the John Gardner Public Service Fellowship Endowment at Stanford, to develop leadership abilities in graduating seniors and instill values of civic responsibility.

\$37,500 over three years (1992-95) \$12,500

Capital support for the University's visual arts center.

\$50,000 over three years (1995-98) \$20,000

UC BERKELEY FOUNDATION

For the Haas Business School Capital Campaign.

\$1,000,000 over five years (1992-97) \$200,000

For the California Marching Band.

\$5,000

For the John Gardner Public Service Fellowship Program Endowment at UC Berkeley, to develop leadership abilities in graduating seniors and instill values of civic responsibility.

\$37,500 over three years (1993-96) \$12,500

For capital support of a new athletic and activities center.

\$10,000,000 over six years (1994-2000) \$750,000

Support for the Haas Competition at the School of Business.

\$20,700

Support for Cal Performance's Endowment Campaign.

\$10,000

UC SAN FRANCISCO

For UCSF's Strength to Strength capital campaign.

\$100,000 over three years (1995-1998) \$34,000

WHEATON COLLEGE BOARD OF TRUSTEES

For a capital campaign for the Wheaton Athletic Facility.

\$4,000,000 over four years (1991-95)*

For the Annual Fund.

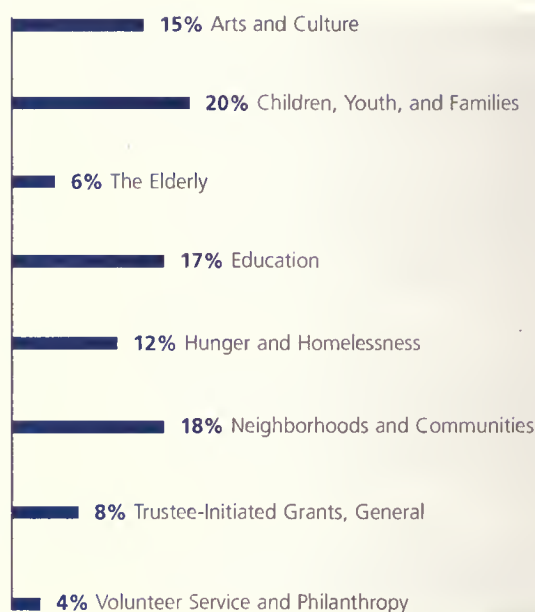
\$5,500

OTHER GRANTS \$7,500 AND UNDER**THE BRANSON SCHOOL****HARVARD UNIVERSITY****SAN FRANCISCO UNIVERSITY HIGH SCHOOL**

Summary of Grants

Grants Paid by Program Area

	1994	1995	(Projected) 1996
Children, Youth and Families	\$ 1,397,500	\$ 1,420,250	
The Elderly	748,400	456,600	
Neighborhoods and Communities	1,358,250	1,310,750	
Hunger and Homelessness	908,400	874,250	
Volunteer Service and Philanthropy	578,050	283,800	
Trustee-Initiated Grants			
General	1,170,350	555,855	
Arts and Culture	1,948,000	1,043,500	
Education	1,332,100	1,228,200	
TOTAL	\$ 9,441,050	\$ 7,173,205	\$14,000,000



Grants Paid by Geographic Location, 1994-1995

	1994 (310 grants)	1995 (309 grants)	1995 (% of Total)
San Francisco	\$ 5,805,950	\$ 3,606,900	50%
Alameda County	1,506,550	2,529,400	35%
S.F./Alameda/Bay Area	804,550	759,600	11%
National	1,324,000	277,305	4%
TOTAL GRANTS	\$ 9,441,050	\$ 7,173,205	100%

Future Pledges and Conditional Grants

By Year	Amount
1996	\$ 7,342,000
1997	2,678,000
1998	2,225,000
1999	1,000,000
2000	2,000,000
TOTAL	\$15,245,000

By Program Area	Amount
Children, Youth and Families	\$ 500,500
The Elderly	575,000
Neighborhoods and Communities	1,190,000
Hunger and Homelessness	901,000
Volunteer Service and Philanthropy	215,000
Trustee-Initiated Grants	
General	0
Arts and Culture	1,032,500
Education	10,831,000
TOTAL	\$ 15,245,000

Summary of Finances

Statement of Assets, Liabilities, and Net Assets

December 31, 1995

Assets

Current Assets:

Cash	\$303,894
Other receivables	\$12,022
Accrued bond interest purchased	\$322,936

TOTAL CURRENT ASSETS \$638,852

Investments (cost, 1995-\$184,998,331)	\$287,783,064
Property and equipment, net	\$178,172
Other assets	\$78,937

TOTAL ASSETS \$288,679,025

Liabilities and Net Assets

Liabilities	\$142,239
Net assets	\$288,536,786

TOTAL LIABILITIES AND NET ASSETS \$288,679,025

Statement of Support and Revenue, Expenditures, and Changes in Net Assets

for the year ended December 31, 1995

Support and Revenue

Dividends and interest	\$9,446,840
Net gain on investments	\$58,428,142

TOTAL SUPPORT AND REVENUE \$67,874,982

Expenditures

Grants	\$7,173,205
Grant management	\$1,184,588
Direct charitable activities	\$126,518
Custodial and investment related	\$492,173
Excise tax on investment income	\$362,591

TOTAL EXPENDITURES \$9,339,075

Excess of support and revenue over expenditures \$58,535,907

Net assets, beginning of year \$230,000,879

Net assets, end of year \$288,536,786



Staff: Diana Bermúdez, Crystal Hayling, Sylvia Yee, Ira Hirschfield, Lisa Arnold, Donna Worthington, Anu Malhotra, Michael Smith, Michael Blake, *Not pictured:* Connie Dubin.

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